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ARCHÆOLOGICAL SURVEY.

The four Plates illustrating this article will be issued in the next number (35) of this Journal.

The Journal of Indian Art.

THE ART INDUSTRIES OF THE MADRAS PRESIDENCY.

By Mr. E. B. HAVELL, Superintendent, School of Arts, Madras.

I.—JEWELLERY.

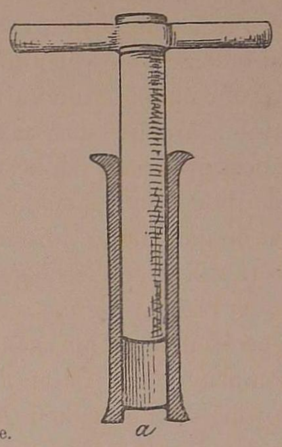
It is proposed that I should publish the results of my enquiries into the Art Industries of the Madras Presidency in a series of articles in the *Journal of Indian Art*. I cannot, however, pretend that the notes of hurried tours through fifteen districts of the Presidency will furnish an exhaustive account of its industrial arts, but they may serve as the basis of further enquiry.

The term jewellery in its widest sense may be taken to include every species of personal ornament which taste or ingenuity have contrived, from the rude and fantastic decorations of the wild tribes which inhabit the different hill tracts, to the most finished ornaments of the goldsmith and jeweller; but, as with a few exceptions, which will be noticed, the ornaments of the aboriginal tribes of the Presidency possess more of ethnographic than artistic interest, they hardly come within the scope of these articles. In classifying Indian jewellery it will usually be more accurate to distinguish the ornaments of the different castes and races than to specify the places of manufacture. For instance, Sir George Birdwood, in his *Industrial Arts of India*, has figured and described as Trichinopoly and Vizianagram jewellery patterns which are made in almost every district in the Presidency. Plate 52 is the *jadanágam*, an ornament used to cover the long single plait into which the hair is twisted. Now this is worn by Hindu women of every caste, but probably it is properly an ornament for Brahmins only. Plate 53 is a *thalaisáman*, or ornament for the forehead, worn by all castes. In Plate 54 the so-called "Trichinopoly" necklaces are worn by *sudras* and made almost everwhere in the Presidency. Except at Madras and Trichinopoly, where the debased Anglo-Indian "Swami" work is made, native jewellery is not manufactured wholesale, nor, as a rule, is the industry confined to special localities as it is in Europe. The Indian goldsmith, who is found in every village which possess a few hundred inhabitants, works only to order. His ingenuity is never taxed to discover some "latest novelty" which may take the fancy of a capricious public. The religious element enters so largely into the customs and everyday life of the orthodox Hindu that he would almost as soon think of changing his religion as allow his wife to adopt the fashions of a foreign race. To borrow the language of European pattern books and advertisements, the native jeweller is not required (happily for Indian art) to supply "designs to suit every taste," simply because all patterns are prescribed by immemorial custom. However, the caste distinctions in respect to costume and personal ornaments are not so marked now as they were formerly. A pariah or low caste man, who in the "good old times" had to avoid the very sight of a Brahmin, wear coarse cloth, and demean himself as became his lowly state, under the British *raj* may swagger in the most sumptuous brocaded cloth, and deck his wife with the ornaments of the highest castes if he can afford to do so. But this distinction is always observed, that, whereas the low caste man may deck himself in any borrowed plumes he pleases, the high caste man will never degrade himself by adopting the fashions of those he considers his inferiors.

Peasant Jewellery.—Among the most interesting and artistic of the peasant jewellery worn in the Presidency are the brass ornaments, of which illustrations are given. They were nearly all collected during a tour in the Vizagapatam and Ganjam Districts, and are made in various villages bordering on the hill tracts which form the western boundary of these districts. No. 22, fig. 3, and No. 23, figs. 4, 5, and 6, are specimens collected at Parvatipur, a large village in the north-west corner of the Vizagapatam District and a centre of trade with the adjoining hill tract of Jeypur. Although there are many brass-smiths in the village, I was told that these ornaments were not made by them. Some I found being made at Parlakimedi in the south, and others at Belugunta in the north-west of the Ganjam District.

The process of manufacture is interesting. The ornaments are cast by the old "cire perdue" process described by Cellini, which was followed by all the ancient and mediæval metal workers in Europe, but the wax model is prepared in a peculiar way. It is not generally "modelled" in the technical acceptation of the term, but just as the native goldsmith often constructs his work with minute pieces of wire and plates and globules of gold

soldered on to a foundation, these brass-smiths build up the original model piece by piece with wax. A piece of bamboo with a perforated brass plate fitted at one end does duty for the wire-drawing plate which the goldsmith uses. A lump of wax sufficiently softened is made into long threads by pressing it through the perforated plate with a piece of wood fitting into the bamboo tube. A flat piece of wax moulded on a piece of bamboo to the required shape of the armlet or other ornament forms the foundation on which the ornamentation is built. The wax threads are used in a variety of ways. They are twisted to form a "cable" pattern, or turned into the spiral ornament shown in No. 23, figs. 4 and 5. Two "cables" placed side by side and slightly flattened form a plait (fig. 6). The rosettes, as in fig. 7, and other details of the ornaments are made by pressing wax into brass dies. From the similarity in technique and style of design between these brass ornaments and the silver and gold jewellery worn by various low castes, I think it may be safely assumed that the technique, as well as the design, have been borrowed by the brass-workers from the goldsmiths. The alternative theory is hardly probable, because the treatment of the wax is more of a metallic than plastic character.



a. Perforated Plate.

In the Madras Central Museum there is a collection of very quaint and curious brass figures, which appear at first sight to be made of a kind of wire-work, but really they have been cast by the "cire perdue" process in exactly the same way as these ornaments; that is, instead of being modelled in the ordinary manner, they have been built up by threads of wax on a rough core of clay. Probably they come from Belugunta in the Ganjam District, where, as I have stated, the brass ornaments are still made.

The illustrations given show various types of bracelets, armlets and anklets. No. 22, fig. 1, from the collection in the Central Museum, Madras, is a brass bracelet of primitive design. No. 22, fig. 2, from the same collection, is a somewhat similar one, but made in silver. The next four figures are brass ornaments I collected at Parvatipur in Vizagapatam. No. 22, fig. 3, is a pattern not unlike the two last, but more curious. It appears to be an imitation in metal of some archaic ornament, in which hair or perhaps some kind of grass was tied on to a cylinder of wood or ivory so as to form a series of projecting knobs. No. 23, fig. 5, is an anklet worn by the Brinjaris, the gipsies of India. The body of it is cast hollow in one piece, and small rattles are attached to the rings which project from the outer circumference. Fig. 6 is a finely worked armlet, nearly identical in design with a silver armlet worn by certain low castes in the neighbourhood of Ankapalli, Vizagapatam District. Fig. 7 is somewhat similar. It is made at Belugunta in the north-west of Ganjam, and is commonly worn in that neighbourhood. No. 24, figs. 8 and 9, are imitations in brass of silver ornaments which are worn everywhere by Sudras. Fig. 10 is an anklet obtained at Parlakimedi.

The low caste Uriya women in the Ganjam District cover their arms with huge brass rings, enormously heavy, but of little artistic interest. It is said that they will put as much as seven pounds weight of them on each arm, and in consequence of the strain which the arms have to bear, they are often obliged to rest them by crossing hands over the head.

EBONY CARVING INLAID WITH IVORY.

By Mr. J. CAMERON, Superintendent of the Govt. Museum and Lal Bagh at Bangalore.

In Mysore this art is at present confined to a very narrow circle, being practically in the hands of a small Mahomedan firm employed in the city of Mysore, under the immediate auspices of his Highness the Maharaja. But there is evidence that the art flourished to some extent in former times, and not improbably the original craftsmen were adventurers from the north, who followed successful leaders in the fortunes of war, in view to practising their craft during the intervals of peace.

It can easily be imagined that an expensive industry such as inlaying could only be developed under the patronage of successful rulers and wealthy chiefs; to them it was a luxury quite beyond the reach of the masses, and hence the desire for its possession. The Mahomedans enjoy the credit of having introduced the art to Mysore, but there are no data to show when or how this happened; while, on the other hand, we possess relics showing that the ornamental application of ivory was well known to the early Hindu kings. But Mahomedan emigrants may have worked under the latter from an early period, as there can be no question of their hereditary skill in this class of work. The inlaid doors in the Mausoleum at Ganjam—the gift of Lord Dalhousie, and a facsimile of the original doors, which had decayed—is a fair example of work done in Tipu's time. The late Maharaja Krishna Raja Wadiar Bahadur, K.G.C.S.I., occasionally employed a few skilled workmen in the Palace at Mysore, but, with this exception, the art of inlaying has been steadily on the decline for more than half a century.

But with the true instinct for progress happily possessed by the present ruler, and his able minister, a vigorous effort is being made to resuscitate and improve the art so as to place it on a sound commercial footing. The advent of railways and tourists will help the cause tremendously, and Indian artizans will now have themselves to blame, if they cannot utilise the foreign market to obtain a remunerative sale for their art wares. The local industry, on which this paper treats, is in its infancy as regards the requirements of the outer world, and a word of caution or advice may not be out of place. To command a steady market for expensive, artistic, and luxurious articles, such as the factory at Mysore aims at producing, the proprietors must possess themselves of the best materials, the best designs in harmony with the fashion of the day, and the most finished workmanship; while their prices should compare favourably with that of similar work in other parts of India. In short, the work must be genuine in substance and cleverly executed. It will then take in Europe and elsewhere, and the promoters will have their hands full of orders.

At present there is a slight tendency to triviality of design, or what is worse, a mixture of the oriental with the occidental. This should be avoided at all hazards, and when orders are received from abroad designs should accompany them, or at least be fully approved of by the purchaser before they are carried into effect. By following such a method the firm would incur little risk, so long as approved designs were efficiently and neatly completed. But there should also be a good consulting album of select oriental patterns, as every one who purchases is not in a position to design even his own requirements. And a difficulty here presents itself in regard to the scope and nature of such designs. If Mahomedans solely are employed in the work, their religion forbids the portraiture of human figures, and most animals, hence we lose the charming effect of historical sketches, as also of mixed natural scenes where fragments of the animal and vegetable kingdoms are usually combined. But some arrangement should be made to surmount this difficulty, as boldness and originality of design will go far to popularise this class of art. A first-class draftsman, who is conversant with the prominent features of oriental sculpture and painting, should be specially employed in getting up the album.

The factory in Mysore is the property of Messrs. Ahamed Ali and Mahomed Makdum. It employs a permanent staff of about fifteen workmen, including, we believe, both Mahomedans and Hindus. It is not known to the writer which class possesses the highest talent, but as they work amicably together for the common good it is unnecessary to draw an invidious distinction. That excellent work has been turned out during the past eight or nine years is testified by the awards made to it at the following Exhibitions:—International Exhibition, Calcutta, 1883-84; Indian and Colonial Exhibition, 1886; Mysore Agricultural and Industrial Exhibition, 1889.

The proprietors are most grateful to his Highness the Maharaja for his constant patronage and support, and they have been fortunate in having their manufactures brought to the notice of such eminent visitors as H.R.H. Prince Albert Victor, Lord Lytton, Lord Dufferin, Lord Connemara, and others. Orders from abroad are said to be increasing, and the business has an encouraging future. Samples of the work may be seen in the Museum at Bangalore, where they are also priced for the information of visitors. But orders should be sent direct to the factory in the city of Mysore. The articles which are now turned out are chiefly as follows:—Small cabinets, cost Rs 80; bookstands, Rs 35; teapoys, Rs 70; flower stands, Rs 50; hookah stands; picture frames, Rs 25; inkstands, Rs 30; pen racks, Rs 15; watch stands, Rs 6; blotting pads, Rs 7; walking sticks, Rs 20 to Rs 35; pen holders, Rs 5; menu cards, &c.

Description of Plates.—No. 25. A door in the Maharaja's Palace at Bangalore. This fine piece of workmanship was awarded a gold medal at the Calcutta International Exhibition of 1883-84. The work was executed by Palace employés under his Highness the Maharaja's own direction. No. 26, a teapoy copied from the drawings of Messrs. Ahamed Ali and Mahomed Makdum. No. 27, a cabinet from the same collection. Also a photograph showing a group of inlaid articles (No. 28). It will be observed that, with the exception of No. 25, the designs are all geometrical and floral.

BRASS MANUFACTURE IN THE MADRAS PRESIDENCY.

By Mr. EDGAR THURSTON, Superintendent, Madras Government Museum.

No. 29 represents a series of brass figures in the Madras Museum, which were presented, some years ago, to the Madras Government by Mr. G. L. Narasinga Row, who stated "that they were made in the 15th century* at a place called Peddapooram about 80 miles from Vizagapatam, and that the tradition regarding them is that the Rája of that place, having been advised by his astrologers to have a review of an army every day without shedding blood, but ready for battle, he had an army of brass figures cast. These figures were sold at the beginning of the present century, and these specimens were purchased by the ancestors of the donors." The figures are said to represent—

* 18th century?

(*a*) a mounted Tharvar native, (*b*) a mounted trumpeter, (*c*) a matchlock-man in full armour on horseback, (*d*) a standard-bearer mounted on an elephant, (*e*) a mounted negro carbineer, (*f*) a matchlock-man, with quiver and bow, mounted on a camel, (*g*) a lançer, (*h*) a spearsman, (*i*) a French fusilier.

A very similar collection of brass figures was presented to H.R.H. the Prince of Wales, concerning which Sir George Birdwood says: † "for skilful modelling, finish, and a certain irresistible grotesqueness of expression, they are the finest I have ever seen. I have been permitted to add engravings of seven of them (Plates 20 to 26), which graphically illustrate the whole gamut of military swagger in man and beast."

Plates 30 and 31 represent a selection from a collection of brass figures, made in the Ganjam District, in the Madras Museum. From the peculiar way in which the figures are made, it may be inferred that they must have been manufactured by the workmen who still make the interesting brass ornaments worn by low caste Uriyas in the Ganjam District, specimens of which are contained in the Madras Museum. They are all cast by the *cire perdue* process known to all native brass-smiths, but the method of manufacture is peculiar. The core of the figure is roughly shaped in clay, according to the usual practice; but, instead of laying on the wax in an even thickness, thin wax threads are first made, and arranged over the core so as to form a network, or placed in parallel lines or diagonally, according as the form of the figure or fancy of the workman dictates. The head, arms, and feet are modelled in the ordinary way, but very rudely. The wax threads are made by means of a bamboo tube, into the end of which a moveable brass perforated plate is fitted. The wax, being made sufficiently soft by heat, is pressed through the perforation at the end of the tube, and comes out in the form of long threads, which must be used by the workmen before they become hard and brittle.

The tail and crest of the peacock in No. 31 are rendered in an extremely conventional form by the wax threads being twisted into spirals of different sizes. Originally it may have had some symbolic significance, but probably the form is now a favourite one, because it lends itself so readily to the process. Witness the fantastic curl of the lizard's tail on No. 30.

The spiral is also very commonly used for embellishing the Uriya ornaments referred to above, but these are usually very much more carefully worked than the figures. The figures remain in the state in which they left the mould, and no attempt has been made to work them up or even to remove the core. The chief place where the ornaments are now made is Belugunta, near Russelkonda in the Ganjam District, and it is highly probable that the figures came from the same place. In the catalogue of the Madras section of the Calcutta Exhibition, 1883, the figures are mentioned, under the heading of Ethnology of the Khotia Khonds, as being wedding gifts.

WOOD CARVING IN NEPAL.

By SURGEON R. SHORE, I.M.S.; Residency-Surgeon, Nepal.

Although no information is obtainable as to the origin or history of wood carving in Nepal, it is certain that the art must have been in a very flourishing condition about two hundred or two hundred and fifty years ago. The Hindu temples and Newar dwelling houses, built about that period, furnish ample evidence of the prosperity of the craftsmen, and of the excellence of the work they were capable of producing.

In the ancient Buddhist shrines and *chaityas*, or mound temples, around Khatmandu, such as Sambunath and Buddnath, there is no wood carving, although there are many specimens of carvings in stone. This would seem to prove that the art has not a very remote origin, but resulted from the introduction of Hinduism into Nepal. It would be difficult to say what influence Buddhism had, but this was no doubt considerable, as down to the present day that religion continues to be professed by the majority of the Newars or original inhabitants of the valley. The Newars and Thibetans are closely related, and during the ascendancy of Buddhism, when the former looked up to Lhassa as their holy city, the monks of Thibet had great influence in Nepal. The intercourse with Thibet began to decline after the introduction of the Hindu religion, when the Buddhism of Nepal became rapidly so corrupted as to be scarcely distinguishable from Hinduism.

Although the majority of the Newars were Buddhists their dynasties of kings were for many centuries Hindus, and these were the principal patrons of wood carving for their Durbars and temples. In the latter, which are of the Chinese pagoda type, the best and most elaborate examples of the art are met with. For the above reasons Nepalese wood carving must be regarded as of Hindu origin adapted to the peculiar buildings of the country.

Previous to its conquest by the Goorkhas about 130 years ago, the valley of Nepal was divided into several independent petty kingdoms. The rulers of these little States gave extensive patronage to the arts of brass work and wood carving, so that the Newari craftsmen were then in a very prosperous condition. Under the Goorkha

† *The Industrial Arts of India*, 1880, p. 162.

Raj, however, these classes have fallen upon evil days, and art of every kind has been rapidly declining—the only subject of interest has been the army. Not one of the many large houses lately built possesses a single specimen of wood carving. In former times many families of carvers found constant employment, but their number has dwindled down to about fourteen, who get work occasionally from the richer Newars. The art will very probably become extinct within the next fifty years, solely for want of encouragement. Of the present remnant of craftsmen some are very excellent, and are able to execute work of a high order of merit, as may be seen on referring to Nos. 32 and 33, which are taken from a photograph of a very handsome window made for Major Durand, C.B., the Resident in Nepal, and on which ten carvers were constantly engaged for more than two years.

The wood carvers are all Newars, and these men never hurry themselves over their work, which they must be allowed to do in their own easy-going manner. They never work during any of the Nepalese holidays, which are almost as numerous as working days, so that it must have taken many years to complete the complicated carvings on the temples and larger Newar houses.

Four kinds of wood are employed, namely, *Titiboshi*, *Sattisal*, *Sakua*, and *Chumpa*. The first is most frequently used, on account of its cheapness. It is pale coloured when fresh, is soft, easily worked, light and strong. *Sattisal* is of a dark reddish colour, and is heavier, harder, and more expensive than the first named wood. *Sakua* is dark reddish, while *Chumpa* is a yellowish coloured wood. All these woods are very durable if they are properly seasoned. The implements employed are of the simplest kind. The wood is cut into the requisite sizes, not with a saw, which is never used by the Nepalese, but with a kind of small hoe called a *kuroo*. This tool is shewn in No. 32, in front of the group of workmen. All the carving is done with chisels of various sizes called *ranga*. The chisel is held lightly in the left hand and beaten with a mallet, which is merely a piece of wood, held in the right between the fingers and thumb. By this means cuts are made with great precision and delicacy. The chisels are merely bits of steel about six inches long, and are very coarse looking. They are all of one kind but differ in thickness and breadth, the largest being about half an inch broad, and the smallest, with which the finest cuts are made, has a very narrow edge. The upper end, which receives the strokes of the mallet, is flat; the lower end is of peculiar shape. It is hollowed out in front just above the edge, and convex at the back, which is also tilted forward.

Eight or ten men work together on a carving of any complication, and amongst them the principle of the division of labour is carried out. The design of the work to be executed is sometimes drawn out on paper, but this is by no means usual. The head workman finds that the picture he carries in his own mind is sufficient for him. The wood, having been cut into the requisite sizes, has the design roughly carved on each piece by the head workman, who then passes it on to the next man. By him the general outline is completed, but the finer markings and the completion of the details are left for the remaining carvers. The work of each man is more delicate than that of his predecessor, and the finest lines of all are those which are left to the last. The carving advances very slowly indeed; when complete, however, the separate pieces are joined together without glue, and very effectively. As the old lattice work has stood together perfectly, the union must have been excellent.

Nepalese wood carving is essentially and almost exclusively architectural. A few carved household articles such as cabinets and small boxes exist, but these are nearly all new, and owe their origin probably to European ideas.

The greatest pains were expended on the ornamentation of the temples and durbars as well as on dwelling houses of any importance. The latter, which are of two or three stories, would be very plain indeed if it were not for the presence of the characteristic projecting carved windows, and for the abundance of lattice work, which is sometimes so extensive as to cover a great part of the front of the houses. In most of the temples there is little or no lattice work, and the windows are never very prominent. It is, however, in the latter buildings, as is to be expected, that the highest style of carving is met with. These temples look like Chinese pagodas, being pyramidal-shaped, four-sided brick buildings. They have three, four or even five overhanging roofs rising one above the other, the eaves of each roof generally supporting a row of small bells. The projecting roofs rest on oblique wooden rectangular supports, which spring upwards from the walls. A series of wooden pillars, rising from the plinth on the four sides, support the roof of an all-round verandah. These pillars, their connecting arches, the eaves of the roofs, as well as the above-mentioned roof-supports, are all highly ornamented, and it is on these parts that the greatest care has been bestowed.

All Hindu work is characterised by the presence of grotesque animal forms, but this is especially the case with the Nepalese, in which there is always an abundance of hideous deities and demons, dragons, monsters, serpents, birds, and other animals. The roof supports of the temples have always carved in very bold relief large figures of deities. The spaces between the roof supports are generally vacant; in some temples, however, the lowest set of supports is joined together by lattice work. Small carved windows are generally present, between the roofs, in the temple walls. The doors in some of the temples are quite plain, in others the door posts are carved in much the same way as the pillars to be afterwards described. In some cases the panels of the doors are carved into a kind of fretwork, in others there are carvings in relief of flowers, leaves, and other forms all over the door and door posts. As a rule, however, in Nepal ornamental doors are uncommon.

The prevailing shape of the temple pillars is square. In some cases shaft, base, and capital are almost plain; sometimes the upper or lower part of the shaft, or both, together with the capital, are ornamented; and occasionally the entire pillar, shaft, base, and capital, display the most elaborate carvings. Often the shaft is octagonal or polygonal, and it is frequently fluted. Sometimes the shaft is octagonal for most of its length, but interrupted at intervals by constrictions. The base of the pillar is nearly always square, and in most cases remains unadorned. The capital is generally the part which displays the most highly finished carving. The eaves of the roofs are sometimes quite plain; in other cases leaves, flowers, and animal forms are visible in relief, all over these parts. The arches between the pillars are usually trefoil or multifoil, being rarely circular in temples. The under surface and front of these present more or less complicated carvings, the latter being sometimes almost filled with a multitude of deities and demons in high relief. Above the arches a cornice, more or less elaborate, is usually present. The arches over the entrances to the temples are more conspicuous, and display a greater amount of carving than the others. The same may be said of the corner pillars.

Some of the finest examples of Nepalese carving are seen at Patan. No. 34 (*a* and *b*), from a temple in that city, are illustrations of the art when at its best.* In *b* a row of the roof-supports is visible, shewing a number of deities standing forth in bold relief. In the lower part of the plate a characteristic specimen of a Nepalese cornice is shewn. A row of *singhs* (lions' heads) in high relief is seen above a wavy line of serpents, which surmounts a horizontal line of slightly raised flowers. The continuity of the latter is broken, at intervals, by the interposition of deities or other carvings.

The lower part (*a*) shews the entrance to the temple. Three different kinds of carved pillar are visible; the corner pillar on the left is a very beautiful specimen of Nepalese work. The multifoil arches, springing from the pillars, are shewn. In these a variety of decoration is noticeable; some are comparatively plain, but in those over the entrance to the temple the whole surface is covered with a crowd of monsters and demons.

The dwelling houses in Nepal are brick buildings of two or three stories. Most of the modern houses are remarkable for a total absence of decoration, both inside and outside. The doors, door-posts, and windows are quite plain; and the lattice work, consisting of horizontal and vertical bars, or of oblique bars, is uncarved. In nearly all the older houses in the towns of Khatmandu, Bhatgaon, and Patan, which were built during the time of the Newar kings, carved wood work is present in abundance. All these houses possess peculiar carved windows projecting from the upper stories. A variable amount of lattice work enters into the composition of these windows. In some cases the upper parts of the houses are almost covered with lattice work, upon which are placed carved animals, dragons or *bijlis*, serpents, and grotesque forms, all standing forth prominently. The meshes of this lattice work are generally diamond-shaped, but sometimes square: often, by means of notches, a kind of star-shaped opening is formed. Sometimes the edges of the bars are rounded and a somewhat circular orifice is produced.

The windows themselves are usually compound, having two or three openings of various shapes, separated from one another by window posts, which are often elaborately carved. The openings are sometimes square; the circular arch is, however, most commonly seen. The arches are also frequently trefoil or multifoil. Occasionally the window opening is in the form of a complete oval. Besides the carvings of animals there is always present a considerable amount of slightly raised flowers or flowing leaf scrolls. Fretwork is often, but not always, met with in connection with window carvings. This is usually in the form of flowers, but a kind of simple geometrical fretwork is sometimes present, consisting of a single row of radiated circles in mutual contact.

Nos. 32 and 33 are from photographs of a window (previously referred to), made for Major Durand, and are excellent illustrations of the Nepalese style. When the photographs were taken the pediment, which supports the window, was unfinished, and its absence from the plates detracts considerably from the effect. This pediment consists of a number of large carved figures of *garura*, with demons supporting the corners.

In the foreground of No. 32 is shewn the group of carvers, with their implements and method of using them. In these plates the peculiar animal forms of various kinds are seen all over the window. Circular arches, separated by comparatively simple carved window posts, are shewn below. Above, three of the remarkable looking multifoil arches are visible, together with the very elaborate separating posts. Beneath the window openings a geometrical fretwork is shewn. In several places the slightly raised forms of flowers and leaves may also be seen.

The ground floor of Nepalese houses is generally a kind of balcony, open towards the street, from which it is separated by a row of pillars. These pillars are generally square, but the lower part of the shaft is often somewhat rounded, and grooved with narrow flutings. The intervals between the flutings, close to the base, are generally carved into forms of leaves or flowers. The top of the shaft is nearly similar.

Door posts are often elaborately carved, but the doors themselves are nearly always plain.

Carvings of a very obscene nature are frequently met with. The only reason that has been assigned for their presence is, that they are supposed to protect the houses upon which they are placed from lightning.

* The Plates in this article are from photographs taken by the Hon. L. M. St. Clair.

E. 13598

DETAIL DRAWINGS

BY THE ARCHÆOLOGICAL SURVEY OF N. W. PROVINCES AND OUDH.

By Edmund W. Smith.

We have already given some specimens of the detail drawings made by the Archæological Survey of Western India, from the Chalukyan Temples in the Kanarese districts of the south of the Bombay Presidency (see vol. II. page 1, and vol. III. page 24, with accompanying plates). We now present four sheets of the drawings made by Mr. E. W. Smith, of the Archæological Survey of the North-Western Provinces. These plates represent—(1) a Gate, with enlarged details, from the old Palace of the Maharaja of Urchha, a Bundela native state to the east of Jhansi (Nos. 35 and 36); (2) a pierced screen of red sandstone from Fathepur-Sikri, near Agra (No. 37); and (3) the head of a *chhatri* or umbrella,—from an ancient Bauddha or Jaina Stûpa, probably of the first or second century A.D.,—found at Mathura, to the west of Agra.

Urchha, some ten miles south-east of Jhansi, the old capital of the state of that name, stands on the banks of the river Betwa and is said to have been founded by Raja Rudra Pratap in 1532,—that is, he built the imposing fortress which contains the former residence of the chiefs, and a later palace built for the accommodation of the emperor Jahangir. The massive gate represented on No. 35, stands beneath the sally-port of the fortified palace which commands the city. The doors are constructed of *shisham* wood (*Dalbergia sisu*) in vertical planks connected on the inside by thick horizontal bars, splayed on both sides. Between the jambs it measures 11 feet 7 inches, and in height is 21 feet. It is in two leaves and is carried on hooks and sockets. The meeting style is 11 inches wide, and is chamfered on both sides, rudely carved, and studded with heavy nails. The left side is divided into thirty-seven panels, and the right into thirty-four by wrought iron straps 3 inches wide and about $\frac{3}{8}$ of an inch in thickness, secured to the wood by ornamented spikes extending the entire thickness of the door, and turned down on the inside. In the centre of each panel is a circular wrought iron *pinked* plate, projecting from which are solid tapering spikes 10 inches in length. In the right fold is an exquisitely carved jib-door, which is shown in detail on No. 36. This is divided into nine panels by heavy transomes and mullions, chamfered, carved, and studded with iron bolts. In the centre of each is an ornamented rosette of iron. The upper section of the jib is arched and the spandrels carved with emblematical fishes, birds, and rosettes, whilst the space below is divided into three upright niches, arched and cusped, above which is a band of carving studded with small iron plates. The whole is enclosed in a carved, chamfered, beaded and quirked architrave bound with strap iron. Details of the nuts and bolts are given on the plate, together with a plan or horizontal section and a vertical one, showing the construction of the door and jib or manhole.

The object of the spikes on the doors of fortresses in India was, of course, to prevent their being forced in by the charge of a war-elephant. The story is told by Tod (*Annals of Rajasthan*, vol. I. p. 150) of the Saktawat hero, who to force the gate of Ontala, placed his person before the spikes and commanded the driver, on pain of instant death, to propel the elephant against him, that his clan might have the honour of being first within.

No. 37 represents a charming screen panel of red sandstone from Fathepur-Sikri. It forms one of a series of drawings now in the course of preparation by the Archæological Survey. In width it is 5 feet $3\frac{1}{2}$ inches, and in height 6 feet $2\frac{1}{2}$ inches. It occupies one side of a koisque surmounting a closed viaduct leading from "Jodha Bai's" palace to what was probably, in the days of Akbar, a Zanâna garden. It is more than likely that it formed part of the original design, and was placed in its present position by one who, having an eye for the beautiful, knew full well it would be seen to better advantage standing out against the clear blue of an Eastern sky. It is the only sample of the kind in Fathepur-Sikri,—the whole of the other screen work for which the city is so famous being of geometric patterns. The main lines of the tracery,—although not so true as one meets in Western art,—are graceful and pleasing, and tend to show that the artist was not hampered in any way by hard and fast set rules, so detrimental to true art. Designs of this sort were first of all traced out on the stone itself by a *pointer*, and from this rough drawing the mason worked, varying the design here and there, as his fancy led him. Drawings, such as we use, were not supplied; each workman knowing sufficient of the art to enable him to grasp and carry out the ideas of his client or the master mason. The frame of the panel is about $3\frac{3}{4}$ inches thick, and the tracery itself $2\frac{1}{2}$ inches. Both sides are ornamented. In the centre is a small panel, 1 foot $1\frac{3}{4}$ inches by 1 foot $6\frac{1}{2}$ inches, enclosed in a goffered border 3 inches in width. The left side, it will be observed, does not quite agree with the right, and from its unfinished appearance it is probable that the slab cracked before completion, and the mason feared to finish it, lest the vibration from the chiselling should cause further and irretrievable injury. The design lends itself equally to wood-carving and to wrought-iron work.

No. 38 represents the under surface and section of a stone umbrella or *chhatri*, the crowning ornament of a Stûpa or Chaitya, which occupied the place of the altar in Buddhist temples, and which were also erected outside the temples by the early Jainas at Mathura. In Burma this finial of the *Dagabas* is known as a *Hti*. These Dagabas or Stûpas are "funeral monuments of the teachers" of the Buddhists, Jainas, and other orders of ascetics, who were engaged in teaching neophytes and congregations of laymen. This canopy is circular, and minutely carved on the inner surface; the floral designs are chastely carved and are of superior workmanship. This stone umbrella was excavated in 1871 from the Jamâlpûr Tîlâ at Mathura, when digging the foundations of the Collector's Court, or Kachêrî. It belonged, no doubt, to a Stûpa of the Indo-Skythic period, which formerly stood on that spot. This sculpture is at present in the Lucknow Provincial Museum. The design might with advantage be utilized by wood-carvers, or by workers in raised copper, brass and silver.

COLONEL J. WATERHOUSE ON THE PREPARATION OF DRAWINGS FOR PHOTOGRAPHIC REPRODUCTION.

The great increase of illustrated books, published in recent years, due jointly to the wider spread of artistic tastes and the cheapness of good illustrations by means of new methods dependent more or less on photography, has made it a desideratum, both to the authors and publishers of such works, that they should know something of the different processes employed and the requirements in the preparation of the materials to adapt them for these processes. Photography is now largely applied to the reproduction in facsimile of drawings of all sorts, whether required for technical or artistic purposes; and it has the great advantage of being the simplest of all processes for altering the scale, either by enlargement or reduction, with the most absolute accuracy, while, as a rule, it is much cheaper and more speedy of execution than the older methods of lithography. So extensively indeed are the many photographic processes now employed, that those engaged in the preparation of illustrated works can hardly afford to dispense with some knowledge of the various photo-mechanical methods of reproduction and of how drawings ought to be prepared so as to reproduce to the greatest advantage without unnecessary expense for re-drawing or correction. For, while in wood-engraving or lithography, however roughly drawn or highly coloured the original may be, the skilled engraver or lithographic draftsman can put it at once into satisfactory conventional form; but when such a drawing is subjected to photography, the operator can only produce a facsimile of it with all its defects, and in addition the blurring of the coloured and finer parts with other deficiencies caused by the unsuitableness of the drawing for reproduction by the process employed. Or, as Colonel Waterhouse puts it,—"It must be borne in mind throughout, that photography will only reproduce a *facsimile*, and that, as a rule, the original will not in any way be improved upon, unless, perhaps, by reduction. Rough coarse drawing will not appear like fine engraving, or bad and ill-formed lettering like letterpress or copperplate." The older lithography is now rapidly disappearing, except for colour work, maps, and some scientific drawings, and even these are very largely reproduced by the cheaper photo-lithography, while "wood-engraving is fast being superceded for all ordinary purposes by process blocks."

To meet the new want, Colonel Waterhouse, the Assistant Surveyor-General in charge of the great Photographic and Lithographic Office of the Survey of India, in Calcutta, who is an expert with very large practical experience in the new photo-mechanical processes, has prepared a small volume* which will doubtless be found very useful for artists and authors, and indeed for everyone interested in the subject of which it treats. The substance of it originally appeared in a series of papers in an Indian periodical—the *Indian Engineer*—in 1887, but in preparing it for the press, it has undergone a thorough revision with important additions. It fills a distinct gap in the cycle of the literature of applied science, and, as the author remarks in his preface—"The absence of any published work treating generally on the special subject of preparing drawings of all kinds, suitable for photographic reproduction by the various photo-mechanical processes, leads the writer to hope that this little work may be found useful by those interested in the question."

The subject naturally falls into two divisions:—the preparation of the drawing or picture to be copied; and the process of reproduction. For the second there is a variety of photographic means, some suited to line work only, and some others to almost any sort of drawing. The details of manipulation in these photographic and photo-mechanical processes, however, lie beyond the scope of the work. They belong to the specialist and operator, but a brief outline of their nature and principles is necessary to the proper understanding of the special requirements that have to be fulfilled by the draftsman in his work so as to utilize them to the best advantage.

* *Practical Notes on the Preparation of Drawings for Photographic reproduction; with a Sketch of the principal Photo-Mechanical printing Processes.* By Colonel J. Waterhouse, B.S.C. (London: Kegan Paul, Trench, Trübner & Co.)

When only a few copies of a technical or a pen and ink drawing, without change of scale, are required, the well-known "cyanotype," "ferrogallate," and carbon processes are available; but even the variety of these is perhaps known only to few of those who most employ some of them. They have been well described by Mr. B. H. Thwaite, in his most useful paper on 'Heliotype or Actinic copying of Engineering Drawings,' in the 86th volume of the *Minutes and Proceedings of the Institute of Civil Engineers* (1886, pp. 312–328). But when a larger number of prints are required, as for publication, with perhaps an alteration of scale, some method must be employed, not dependent for each copy on the action of light. For this purpose we have a host of variously named processes, which may be grouped under the heads of (1) Photo-lithography and photo-zincography; (2) photo-typography, known also as 'gillotype' or 'gillotage' and 'process'; (3) photo-engraving or photo-gravure—including photo-etching and photo-electrotype; (4) photo-collotype, which lends itself to colour printing; and (5) Woodburytype with its modified form of Stannotype. The principles of each of these, together with their respective advantages for different classes of work, is carefully treated by Colonel Waterhouse. For example, pencil drawings "can be reproduced with admirable effect by the photo-collotype and photo-engraving processes"; and he cites as examples the drawings in Hendschel's *Skizzenbuch*, reproduced by the "Lichtdruck" process in Germany; and we may further refer to Drummond's *Sculptured Monuments of Iona and the Western Highlands* as an example of the successful reproduction of pencil drawings made on tinted papers. For reproducing fine pen and ink work, as well as drawings in wash, the photographic processes by far the most suitable "are the intaglio methods of photogravure, and of these the best is the photo-etching method, founded on the photoglyphic process invented by Fox Talbot some eight-and-thirty years ago." And of the beautiful character of the results of this method Colonel Waterhouse gives a specimen of his own reproduction of a drawing as a Frontispiece.

But the object of the book is to point out clearly the various points requiring attention in order that a drawing may be copied so that the result may be "fit for immediate issue, and not require alteration and touching up, which entail delay and expense, and not unfrequently seriously injure the work before it is printed." This has been treated with a thorough knowledge of the subject, and with illustrations and instructions respecting papers, inks, the air brush, Day's shading mediums, and other matters that every draftsman should be acquainted with. The book is an admirable handbook replete with information on the subject, and with a careful Index for ready reference.

J. B.

LIST OF ILLUSTRATIONS.

INDUSTRIAL ART IN BIKANIR.—Part of Table Top; and Saree. ART INDUSTRIES OF THE MADRAS PRESIDENCY.—Three Plates of Peasant Jewellery. EBONY CARVING INLAID WITH IVORY.—Four Plates; Door, Teapoy, Cabinet, and Group of Various Articles. BRASS MANUFACTURES, MADRAS PRESIDENCY.—Three Plates of Brass Figures. WOOD CARVING IN NEPAL.—Three Plates. DETAIL PLATES OF THE ARCHÆOLOGICAL SURVEY OF N.W. PROVINCES AND OUDH.—Two Doors, Sandstone Screen Panel, and Stone Umbrella. THE EAST INDIA COMPANY.—The Royal East India Volunteers receiving their Colours; and Consecration of Colours.

ILLUSTRATIONS FROM THE RECORDS AND RELICS OF THE LATE HONOURABLE EAST INDIA COMPANY.

By SIR GEORGE C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D.

[*Continued from the "Journal of Indian Art" for January, 1891*].

The two photo-chromographs given with the present number of the *Journal of Indian Art* in illustration of the Records and Relics of the late Honourable East India Company, are reproductions from two paintings by Henry Matthews hanging in the Military Committee Room of the India Office.

The first painting is of the late Honourable Company's Second Regiment of Royal East India Volunteers, taken on the spot, while receiving their colours from the hands of Lady Jane Dundas, in Lord's Cricket Ground, Mary le Bone, on the 27th of July, 1797: and the second depicts the presentation, by Lady Jane Dundas, of the colours to the Third Regiment of the Company's Volunteers on the 29th of June, 1799.

With reference to the first painting, I quote the following paragraph from the *Morning Chronicle* of the 28th of July, 1797:—"Yesterday noon the 2nd Regiment of East India Volunteers were reviewed in Lord's Cricket Ground, under the command of Captain English, to receive their colours from the fair hand of Lady Jane Dundas. A suitable exhortation was delivered by the Chaplain of the Regiment, and after the ceremony the officers adjourned to the London Tavern to partake of an elegant entertainment provided by their Colonel, at which were present, with the India Directors, the Earl of Mornington, Mr. Pitt, Mr. Dundas, Mr. Anstruther, and a number of other noblemen."

The *Morning Chronicle* of Monday, the 1st of July, 1799, also gives an account of the presentation of their colours to the Third Regiment, on the previous Saturday:—"The Third Regiment of Royal East India Volunteers received their colours on Saturday last from the hand of Lady Jane Dundas, in Lord's Cricket Ground. The day being very favourable, a number of ladies and gentlemen of distinction were in the ground, who partook of an elegant Entertainment prepared by order of the East India Military Committee. It is but justice to observe that this Regiment is in no respect inferior in point of appearance and discipline to the first and second. At one o'clock the men marched back and were sumptuously regaled in their Drill-room in Bishopsgate Street. The three Regiments of Royal East India Volunteers comprise one thousand five hundred men."

There are numerous official notices, extending over twenty years, of the three regiments of the Honourable Company's Royal East India Volunteers, and the following are from the Court Minutes:—

August 24, 1796:—"Resolved unanimously that the following plan for more effectually securing the Warehouses of the Company against hazard from Insurrection or Tumults be adopted, provided the same meet the approbation of Government. That two Regiments of Volunteers be formed by the East India Company, to consist of ten companies, each of at least 50 Rank and File, with the following arrangement of officers: For each Regiment, 1 Colonel, 2 Lieutenant-Colonels, 2 Majors, 10 Captains, 10 Lieutenants, 10 Ensigns, 20 Drummers, 500 Rank and File. The Field Officers to be selected from the Chairman, Deputy Chairman, and Directors. The Commissioned Officers from the officers of the India House, the Adjutants excepted, and the non-commissioned Officers and Privates from the Assistant Elders, Commodores, and Laborers [*sic*, thus anticipating the abominable spelling of the late Census forms] belonging to the Company's warehouses, with the exception of Sergeant-Major or such other non-commissioned officers as the Court may see necessary."

"The officers to have Commissions from His Majesty, but no pay. The non-Commissioned Officers and Privates to have no levy money, and to have no addition to their present pay unless called out on duty, when they are to have one shilling for extra work from the Company, *as is now usual*. The Company to find clothing; Government to find arms. . . To be liable to be called to any part in London, or within the environs of London, by order from His Majesty, or by the Lord Lieutenant of Middlesex, or by the Lord Lieutenancy [*sic*] of London, or by the Lord Mayor of London, for the suppression of Riots and Tumults. . . . . The Officers to have Regimentals of Scarlet, turned up with Black, Buff Waistcoats and Breeches. The Company's arms and motto on their Gorget, *Auspicio Regis et Senatus Angliæ*. The buttons to have the Company's crest, a lion, and "East India Company" as inscription. The Privates to have a Jacket, Leather Cap, and Black Stock, until disciplined, when they will have a proper Parade Uniform."

"That the Field Officers be elected by Ballot in the Court from such Gentlemen as chuse to volunteer."

September 7, 1796:—David Scott, Esq., Chairman, appointed Colonel of the 1st Regiment; and Hugh Inglis, Esq., Deputy Chairman, of the 2nd Regiment. The latter, afterward Sir Hugh Inglis, is probably the "Captain English" of the *Morning Chronicle* extract of 28th July, 1797.

September 14, 1796:—the following officers appointed:—The 1st Regiment—Sir Lionell Darell, Bart., Lt.-Col.; Charles Mills, Esq., Lt.-Col.; Robert Thornton, Esq., Major; Stephen Williams, Esq., Major. The 2nd Regiment—William Bensley, Esq. [afterward Sir William Bensley], Lt.-Col.; Abraham Robarts, Esq., Lt.-Col.; Hon. William Elphinstone, Major; Thomas Theophilus Metcalfe, Esq., Major. On the 25 October following George Woodford Thellusson was appointed a Major to the 2nd Regiment.

May 23, 1798:—His Majesty's acceptance of the services of the Company's 1st and 2nd Regiments notified.

April 10, 1799:—resolved that each Field Officer of the Company's three Regiments of Royal East India Volunteers be furnished with a copy of a publication by Mr. Ackermann of the Royal Volunteers in their respective uniforms.

October 2, 1800:—a letter read from Lord Hobart, stating that in consequence of the ratification of the Preliminary Articles of Peace, he is commanded to express His Majesty's "deep and lasting sense of the steady attachment to our established constitution, and of that Loyalty, Spirit, Perseverance, which had been manifested

by the several corps of Yeomanry and Volunteers in every part of the Kingdom," and requested to communicate a copy of this letter to the commanding officers of each battalion of the Royal East India Volunteers, to be read to their respective corps when next assembled.

May 5, 1802:—letter read from the Secretary to the Speaker enclosing a copy of the Thanks of the House of Commons to be communicated to the Honourable East India Company's Volunteer Corps.

May 26, 1802:—the three Regiments reduced by ballot to 400 Rank and File each; and the Artillery Corps, of which this is the first notice I have found, disbanded.

June 8, 1803:—the three Regiments placed upon their original establishment of 500 Rank and File each; and the Artillery Company re-established: also a military guard established for the additional security by night of the Company's Warehouses and Armories in New Street.

August 24, 1803:—the Thanks of the House of Commons again conveyed to the Company's Volunteer Corps through a letter from the Speaker.

April 6, 1804:—letter received from General Lord Harrington, commanding the London District, requesting the Court of Directors to "give notice to the Brigade of Royal East India Volunteers that they are to hold themselves in readiness to march, at a moment's warning, on the first appearance of an Enemy, to such Points as shall be directed."

August 14, 1805:—"The Chairman stated that in consequence of the state of public affairs, it had been suggested to him that it would be desirable to make an offer to Government of the Brigade of Royal East India Volunteers, proceeding by Regiments in succession, on permanent duty, for a limited period, and that Government had been pleased to accept the same."

May 2, 1813:—the Chairman, or in his absence the Deputy Chairman, or in *his* absence the Senior Officer of the Brigade, authorised in case of exigency to order the Brigade under arms.

September 14, 1814:—"A Report from the Committee of Correspondence dated this day being read, stating that they have taken into consideration the present state of the establishment of the corps of Royal East India Volunteers, the expense of which appears to have amounted, upon an average of four years, to £20,103 per annum, submitting as their opinion that in consequence of the political changes which have taken place, their services can be no longer required, and the present situation of the Company by no means justifies the heavy charge which the continuance of the corps under any modification would entail upon their Finances, recommending, therefore, the following Propositions for the adoption of the Court, viz.:—That the corps be disembodied. That the thanks of the Court be given to the Field Officers, Captains and Subalterns for their great attention to the formation and discipline of the corps; also to the non-commissioned Officers and Privates, for their several good conduct upon all occasions. That Major Cunningham be required to inspect the guns, arms, and accoutrements of the Brigade, and to report thereupon, with the view of appropriating such as shall be found to be serviceable to the use of the Company's army in India."

"Resolved that this Court approve the said Report."

September 21, 1814:—the above Resolutions approved by the General Court.

October 5, 1814:—letter, dated 30th September, read from Lord Viscount Exmouth, Secretary of State for the Home Department, stating that H.R.H. the Prince Regent "entertains a just sense of the Public Spirit and Liberality which induced the Company at a moment of great difficulty and alarm to raise and maintain, without expense to the Public, so numerous, respectable, and valuable a force," and requesting that "H.R. Highness's entire approbation of their conduct and services" be signified to the Officers and Men of the Corps.

October 18, 1814:—a gratuity of £2 to every Sergeant, £1 10/- to every Corporal, and £1 to every Private of the Corps made. Also 100 guineas presented to Major Cunningham, the Brigade Major, and the same sum to each of the Adjutants, viz., Capt. Dickinson of the 1st Regiment, Capt. Lloyd of the 2nd, and Capt. Barnard of the 3rd, and also to Capt. Jackson of the Artillery, for the purchase of a piece of plate in testimony of the Court's approbation of their conduct in relation to the Discipline and Efficiency of the Brigade.

April 5, 1815:—fifty-four Labourers, who had served as Sergeants in the Corps of Royal East India Volunteers, to have special allowances of pay until promoted to be Commodores [*i.e.*, of the Warehouses]. Also Mr. Eley, late Master of the Band, presented with £100.

From the Accounts Department I learn that on April 20, 1880, Mr. J. J. Hope, on his retirement from the post of Office Keeper, was allowed to count his service for pension from the date of his enrolment as a drummer-boy in the band of the Brigade, in one of the regiments of which his father was a Sergeant. Mr. Hope is still living at Bridgwater in Somersetshire, and there are other survivors of the Royal East India Volunteers.

The title of "Commodore," mentioned above, under date of April 5, 1815, was derived from the Portuguese *Commendador*, through the Dutch *Kommadoor*, and continued to be borne by the highest grade of the Old India House "Messengers" down to the abolition of the Company in 1858. Several of these "Commodores" are still living, and one, Mr. James Lawson, is still in the active service of the Secretary of State for India, but no longer under his former picturesque denomination [see *Report on the Old Records of India*, Messrs. Allen and Co.'s edition, 1891, page 55, foot-note].

There are many more names given in the Office entries relating to the Volunteers, but I have confined myself to citing those only to which more or less interest still attaches.

The public events covered by the period of the existence of the Brigade of the Royal East India Volunteers were the Suspension of Cash Payments, 25 February, 1797; the death of Burke, 9 July, 1797; the Irish Rebellion, May, 1798; the Battle of the Nile, 1 August, 1798; Hatfield's attempt on the life of George III., 15 May, 1810; the seizure of the Danish Fleet at Copenhagen, 2 April, 1801; the PEACE OF AMIENS, 10 October, 1801; the WAR WITH FRANCE, 18 May, 1803; the Battle of Trafalgar [and death of Nelson], 21 October, 1805; the death of Pitt, 23 March, and of Fox, 13 September, 1806; the Regency of George IV., 5 Feb., 1811; the Luddite Riots of November, 1811; and the PEACE WITH FRANCE, 14 April, and with America, 24 December, 1814.

The following appointments have been approved :—

2nd Bengal Lancers.—Major M. K. Martin to be 2nd-in-command; Captains K. S. Davison and St. G. L. Steele to move up in grade succession; Captain J. G. Turner, Squadron Officer, 19th Bengal Lancers, to be Squadron Commander, remaining seconded; Lieutenant F. H. B. Commeline to be Squadron Commander sub. *pro tem.*, and Lieutenant James, Supernumerary, to be Squadron Officer.

Corps of Guides.—Major F. D. Battye to be 2nd-in-command of Infantry.

8th Bengal Infantry.—Lieutenant J. P. C. Hennessy, Supernumerary, to be permanent Wing Officer.

17th Bengal Cavalry.—Lieutenant A. K. Hudson, Connaught Rangers, to be officiating Squadron Officer on probation.

The undermentioned have been granted leave of absence out of India :—

Captain G. A. Money, 18th Bengal Lancers; Lieutenant H. D. Ozzard, Hampshire Regiment; Lieutenant A. L. Lindesay, 24th Punjab Infantry, and Lieutenant-Colonel C. D. Swete, 10th Bengal Infantry, for one year on private affairs; Riding Master J. Marshall, 3rd Dragoon Guards, 8 months on private affairs; Brigade-Surgeon H. S. Muir and Surgeon C. S Sparks Medical Staff; Lieutenant the Hon'ble S. H. R. L. Tollemache, King's Royal Rifle Corps; Captain N. F. Jenkins, Border Regiment; Lieutenant S. C. Johnston, King's Own Scottish Borderers; Captain H. R. Tufnell, Gloucestershire Regiment; Captain J. Fraser, Royal Sussex Regiment; and Captain J. Sherston, Deputy-Assistant Adjutant-General, Rohilkhand District, for 6 months on private affairs; Lieutenant T. Skipp, East Indian Railway Volunteers, for 18 months on private affairs; Lieutenant G. W. D B. Lloyd, Royal Welsh Fusiliers, 9 months; Captain F. Gordon-Mackenzie, 2nd Dragoon Guards, 12 months; Riding Master G. Mathews, 1st Dragoon Guards, 6 months; Captain A. C. Batten, Deputy-Assistant Adjutant-General, Bundelkhand District, 8 months; and Lieutenant T. F. Kelly, South Wales Borderers, 9 months all on medical certificate.

The following paragraph has been added to Army Regulations in India:—" When an officer, who is not a gradnate of the staff college, applies for employment on the district staff, or for the appointment of station staff officer, 1st class, the general officer commanding, after satisfying himself that the officer is in every respect a desirable candidate, will attach him to his staff for one month, at the expiration of which period he will transmit the application to the military secretary to the commander-in-chief, reporting confidentially his opinion of the candidate's general fitness for staff employment, and especially upon his aptitude for business and for conducting official correspondence."

REVIEW.

JEYPORE ARCHITECTURE.*

A Sumptuous Publication.

Once upon a time an American artist and architect travelling in India, amused the present writer by a vehement tirade against the hide-bound pedantry which cripples all the architectural teaching of Europe. He showed—and it was no difficult task—that for generations the best and most original sources of architectural inspiration have been systematically neglected, while the attention of students has been confined to the study of a few masterpieces of the classic and mediæval schools. It is still true, in spite of the sturdy labours of Mr. Fergusson, who unceasingly lectured his profession on their ignorance and blindness, and of some French students of the great works of Assyria and Egypt, that the art of the East is regarded by some of the Mandarins of the architectural schools of Europe as an interesting but still esoteric and half barbaric curiosity. There are many signs, however, that the profession, reversing Wordsworth's phrase, is "stepping eastward." At the present moment Mr. Aitchison, the Professor of Architecture at the Royal Academy, is lecturing on Byzantine work, which is akin to much that we see in India. In the lavish details of many recent buildings in England—music halls, clubs, private houses and mansions of the now fashionable stratified flats, are indications that working architects, hard put to it for novelty, have tried to assimilate the characteristic ornaments of the East. But authentic details have hitherto been lacking, and it is in its jewel-like finish of detail that the savour and charm of Oriental work chiefly lie. Those desolate halls of Balclatha, the India Museum, are always open to the student, but, as a matter of fact, he does not much frequent them, for it is not very profitable to browse at large with no previous knowledge in a collection which includes such diverse and incongruous elements.

It is precisely this want that Colonel Jacob's sumptuous Jeypore portfolio—a durable monument of the enlightened liberality of His Highness the Maharaja of that progressive State—supplies. It is not too much to say that for many who were present at the meeting of the Institute of British Architects when Colonel Jacob was received and his work was presented, the dry bones of Indian architecture vaguely apprehended from many a photograph and general view for the first time took life, light and colour. In this extensive series they saw a profusion of authentic details accurately and beautifully drawn to a large scale, showing exactly how mihráb, pillar, plinth arch, balustrade and door are wrought; and on all sides the warmest expressions of appreciation of the beauty of the drawings, the excellent manner of their reproduction and the munificence of the Maharaja were heard.

The plan and general design of Indian buildings are and must remain peculiar to the soil and sun-ruled climate of the country, and those who build for Western civilisation —being free from the tyranny of the sun and bound by limitations of space and cost, have no use for many of their most characteristic features. Moreover, the photographic camera (the greatest architectural teacher of the age) Mr. Fergusson's History of Indian Architecture, and other works give a great number of plans and general views. So plans and general elevations are not in fact much wanted. But it takes a working architect of skill and experience to perceive exactly what will be most useful and instructive to his fellows. And it is in this trained perception that the strength of Colonel Jacob's work lies.

The collection was first begun, indeed, at the editor's private cost for the purpose of increasing his own professional knowledge of architectural detail when engaged in designing and executing the well-known buildings at Jeypore, on which are to be seen writ large the lessons taught by a careful study of good authorities. The draughtsmen employed are all natives of Jeypore, and it is pleasant to observe that each man signs his own work, a practice which ought to be enforced in all offices where native draughtsmen are employed. It will not be surprising if Jeypore, exceptionally enriched by nature with a wealth of building stones of fine quality, proves to be a sort of centre and school of decorative sculpture. Colonel Jacob in his prefatory note refers to his early association at Jeypore with the late Dr. De Fabeck, who was the first Principal of the Jeypore School of Art, and from whom the draughtsmen employed received their first lessons in drawing. There must be many in India who can recal the singular grace and charm of Dr. De Fabeck's personality—his remarkable versatility and a gentle and tolerant spirit not often, as in his case, united with a sensitive nature and a keen, artistic temperament—and who will be glad to hear of the success of a work of which he saw the first beginnings.

Mention is also made of help given by Mr. Cousens, of the Archæological Department of Western India, who gave the draughtsmen employed personal instruction in his office at Poona, and by Sir Edward Buck, Dr. Burgess, Mr. Purdon Clarke and Dr. T. H. Hendley of Jeypore. H. H. the Maharaja of Jeypore stands perhaps alone among Indian Princes as the promoter of a great work of art for the benefit of the public at large, and it may be his example will bear fruit as the work itself is sure to do. Babu Kanthi Chandra Mukharji, Rao Bahadur, the Minister of the State, is also mentioned as a supporter of the enterprise.

Returning to the meeting of the Institute of British Architects and the discussion which ensued it is not surprising that praise should take the place of criticism. Mr. William Simpson, the well-known artist and sketching correspondent of the *Illustrated London News*, hoped that in future more attention would be paid to the work of earlier periods and especially to Hindu art in preference to that of the time of Shah Jehan. English architects, similarly, thirty years ago were fiercely enjoined to study only Gothic thirteenth century work and a man who could go back earlier still counted himself happy. But the visitor to India and the haunter of museums cannot undertstand how absolutely dead and done with is the ancient Hindu work, whose fantasy and mystery he so much admires. Why do not the modern Italians reproduce the work of Orcagna? or the modern Greeks the work of Pheidias? If India begins to build in a characteristic Indian style at all, she will begin where she last left off—about the period that Colonel Jacob's work chiefly illustrates.

Mr. Purdon Clarke hit the popular taste by a sneer at the miserable parsimony of the Government of India, which since Major H. H. Cole's interrupted and costly publication and Mr. Fergusson's History of Indian Architecture, has done nothing for Indian art and archæology. But after crying Hear! hear! and thumping with an applausive umbrella, one may ask whether the accusation of parsimony really lies. The Government of India has spent in reality immense sums on the reproductions of ancient works. Its misfortune has been that, instead of zealous officers working at such matters as a labour of love in their leisure hours, and labouring with a clear perception of definite aims, it has had to entertain at very high salaries learned antiquarians and a large and most expensive staff of officers to pervade the past and patrol the night of time in a vague and general way—and with vague and general results. The Institute of British Architects does not greatly care for the fixing of the right date of the Gupta Kings nor for the identification of the scenes of the early life of Gautama Buddha, but the Government of India has been made to care for these important matters to a tune which renders the imputation of parsimony ridiculous. We may cordially acknowledge the generosity of Jeypore without throwing unmerited obloquy on the Government of India.

Mr. W. Griggs, of Peckham, whose fine reproductions of Indian work in Dr. T. H. Hendley's *Art Treasures of Ulwar*, in the *Journal of Indian Art* and many other important works are widely known for their fidelity and beauty, has made admirable photolithograpic facsimiles of the drawings by Colonel Jacob's draughtsmen. Mr Griggs has, in fact, become the recognised medium for the production of Indian art work, and it would be hard to find a more competent hand. Yet, a more perfect way, so far as the progress of India is concerned, would be not only to draw but to lithograph, print and publish such a work entirely in India.

* *The Jeypore Portfolio of Architectural Details.* Prepared under the supervision of Colonel S. S. Jacob, C. I. E., B. S. C., Engineer to the Jeypore State, Hon. Assoc., R. I. B. A., &c. Issued under the patronage of H. H. Maharaja Sawai Madhu Singh, G. C. S. I., of Jeypore. London: Bernard Quaritch. Photolithographed by W. Griggs and Sons, Limited, Hanover Street, Peckham, 1890.

Miscellaneous.

THE ZHOB EXPEDITION.

THE OFFICIAL DESPATCHES.

As already announced the despatches relating to the Zhob operations of last autumn are published in the current issue of the *Gazette of India* On behalf of the Government of India it is announced that the Governor-General in Council has read Sir George White's report with much satisfaction, and cordially appreciates the good work done by the troops under trying circumstances, and the ability, judgment and vigour with which the operations have been conducted by Sir George White.

The Adjutant-General in his forwarding letter to the Government of India, dated 2nd February, says :—

I have the honour, by direction of the Commander-in-Chief, to submit for the information of the Government of India, the accompanying despatch from Major-General Sir G. S. White, K.C.B., V.C., describing the operations of the Zhob Force, recently under his command.

Jeypore Portfolios of Architectural Details.

Now ready, a Portfolio Series of Architectural Details, compiled chiefly from old Buildings at or near Delhi, Agra, and parts of Rajputana; with short descriptive notes of the places from which they have been taken.

The size of each Plate is 22 by 15 inches. The details have been reproduced to a large scale so as not only to be interesting to the student but chiefly to serve as Working Drawings for the Architect and Artisan.

The arrangement of the Portfolios is as follows:—

PART I.—COPINGS AND PLINTHS:—52 Plates, comprising 112 examples of Copings and 20 of Plinths.

„ II.—PILLARS, CAPS AND BASES:—79 Plates, comprising 158 examples, viz., 127 of Pillars and 31 of Bases, (1 in color.)

„ III.—CARVED DOORS:—66 Plates—11 representing inlaid ivory work printed in color—comprising 27 Doors, 68 Panels, and 74 other details.

„ IV.—BRACKETS:—69 Plates (2 colored), comprising 86 examples.

„ V.—ARCHES:—58 Plates, of which 10 are colored.

„ VI.—BALUSTRADES:—50 Plates, comprising 51 examples (1 in color)—many of the panels are filled with tracery.

The Drawings have all been carefully done to scale, and arranged together in Parts, each sheet loose, so that different examples of architectural details may be readily compared and selections made.

Most of these details are taken from buildings erected when the Mogul dynasty was at its zenith, and will be found beautiful in design, rich in detail, and at the same time applicable to many purposes in wood, stone or metal. Many of the Plates contain three or four figures. The price of the above Six Parts, each in strong cloth portfolio, containing in all 374 Plates, with about 654 examples, will be £7 10s. nett.

A further series, including the following, is also in hand. Tracery; String Courses; Wall Decoration, including Dadoes, Wall Recesses, and Panels; Cornice and Ceiling Decoration; Parapets, Projecting Eaves and Finials. These will be issued in similar Portfolio Parts as soon as complete.

The work has been prepared under the superintendence of Colonel S. S. Jacob, C.I.E., Engineer to the Jeypore State, Rajputana, and the Plates photo-lithographed by W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, from whom complete sets can be obtained.

As only 180 sets are in hand for sale in Europe, and many of these have already been subscribed, early application must be made, accompanied with Cheque (crossed Imperial Bank) for £7 10s. The work will be sent carriage free to any Port in India or Europe.

COPY].

India Office,
Whitehall, S.W.
5th Nov., 1890.

Dear Colonel Jacob,

I write at once to acknowledge the receipt of the "Jeypore Portfolio of Architectural Details," which His Highness the Maharaja Sawai Madhu Singh has been graciously pleased to present to me.

I have the greatest pleasure in receiving the work from His Highness. It is a striking proof of the enlightened interest the Maharaja Sawai takes in the indigenous arts of his own State, and of His Highness's determination to extend to them the utmost patronage in his power; so that the knowledge and practice of the historical building styles of the country shall be kept alive in Jeypore at least, if nowhere else in India. It also provides evidence for the appreciation of the whole world, of the perfection of the adaptation of the architecture of Jeypore to its local conditions; and of its intrinsic beauty and splendour, considered apart from its harmony with surrounding circumstances. A special interest attaches to the work from all the drawings it contains having been executed by native artists trained under Mr. Opendra Nath Sen, Principal of the Jeypore School of Industrial Arts; and a special value also from the fact that, having been executed under the direction of a scientific engineer, the drawings are all done to scale. This is a little detail the general reader, and the amateur, might overlook, but it is of the highest importance to those who go to such publications as the "Jeypore Portfolio of Architectural Details" for practical guidance in the preparation of ornamental and decorative designs. One of the most satisfactory features of the work is the really wonderful economy with which it has been carried out by Mr. William Griggs under your invaluable superintendence. It is necessarily a costly undertaking, projected on such a comprehensive scale, and with such elaboration of detail. But one realizes at a glance that you possess in these sumptuous drawings every rupee of the money spent upon them.

For these several reasons it is with unqualified satisfaction that I am able to accept the magnificent present made me by the Maharaja Sawai of Jeypore; and I beg you to convey to His Highness the respectful expression of my warmest and most grateful thanks for it. I shall always prize it as a great art treasure, and I shall always feel proud to have received it from His Highness.

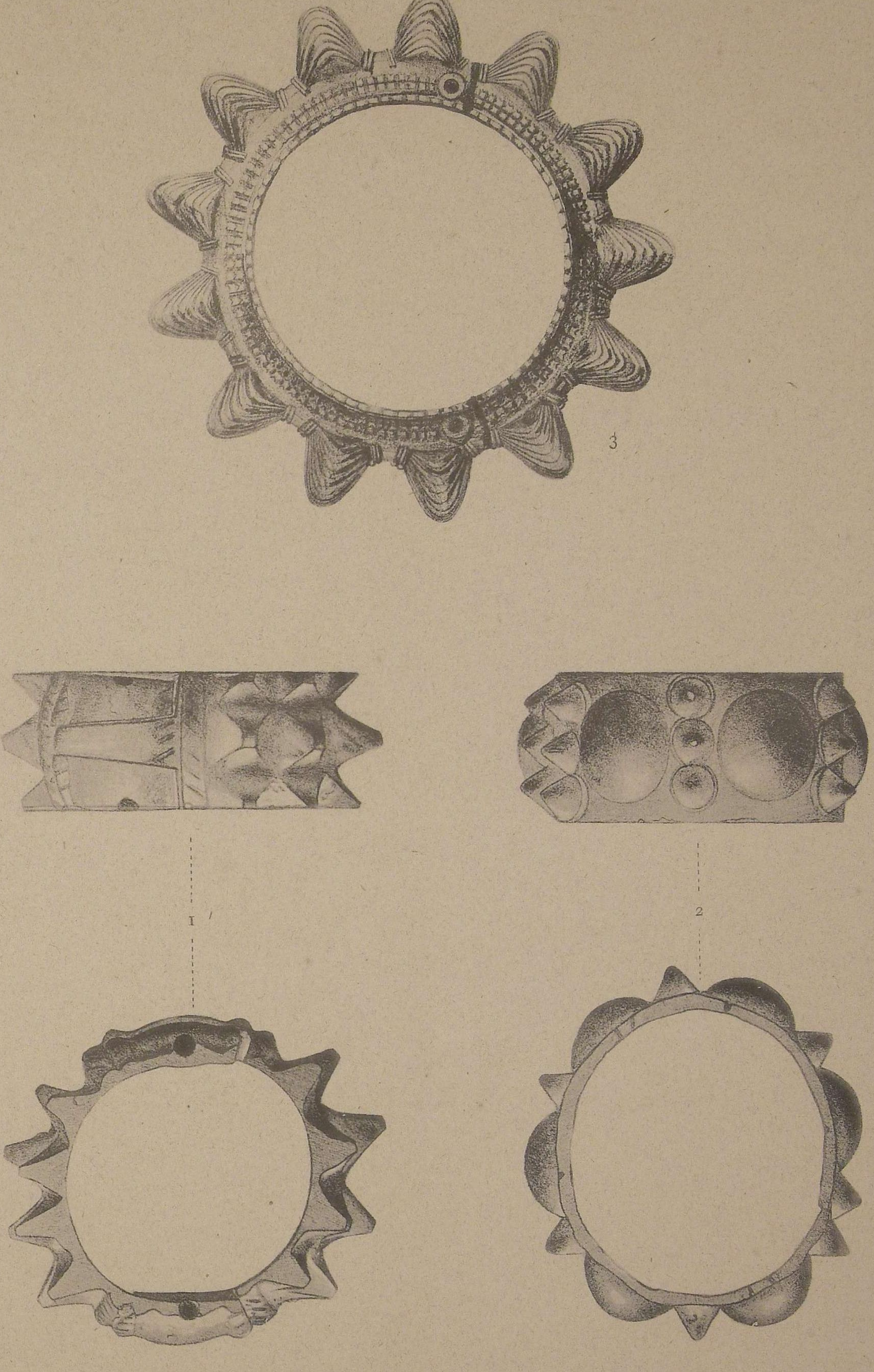
I beg to very sincerely congratulate you on the successful completion of the work. It reflects the highest credit on you and all those engaged, under your direction, in its preparation; and you may feel assured that wherever it finds its way it will be welcomed not only for the unique delight it will afford to all who turn its pages but for its thoroughly practical usefulness.

Believe me,
Sincerely yours,
(Signed) GEORGE BIRDWOOD.

20.—Part of the Top of a Table made in Bikanir.

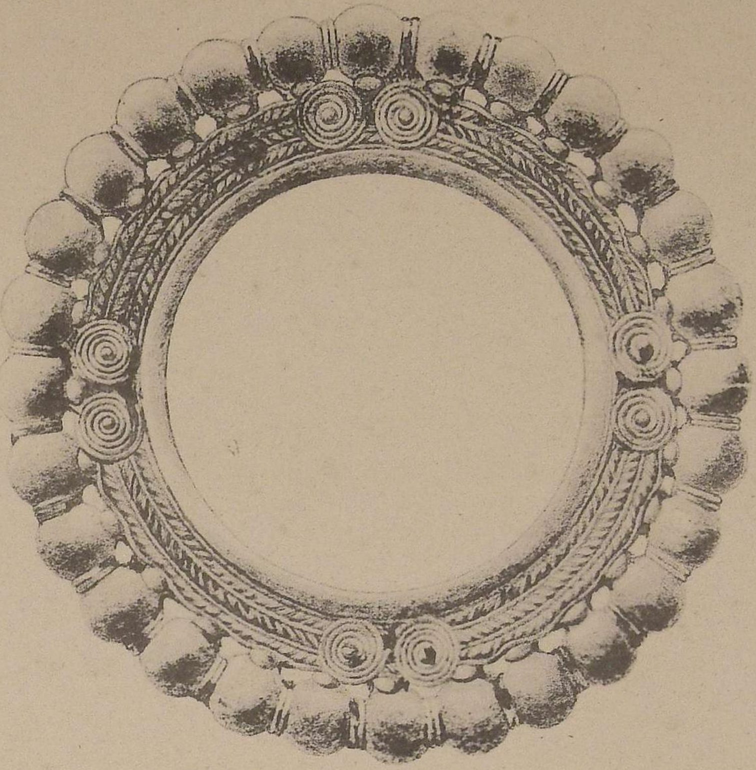
(Enlarged detail of No. 6).

21.—Saree. Bikanir.



22.—PEASANT JEWELLERY. Figs. 1, 2, and 3.

Madras Presidency.



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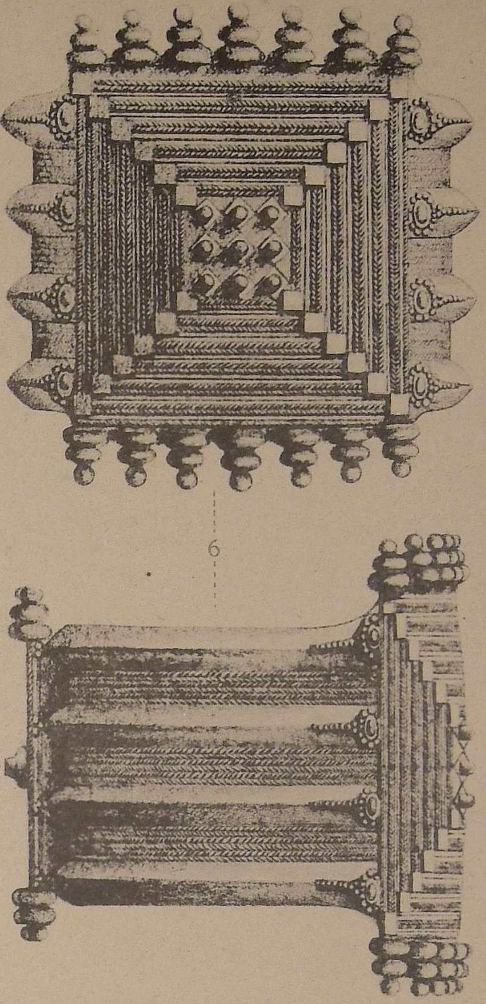

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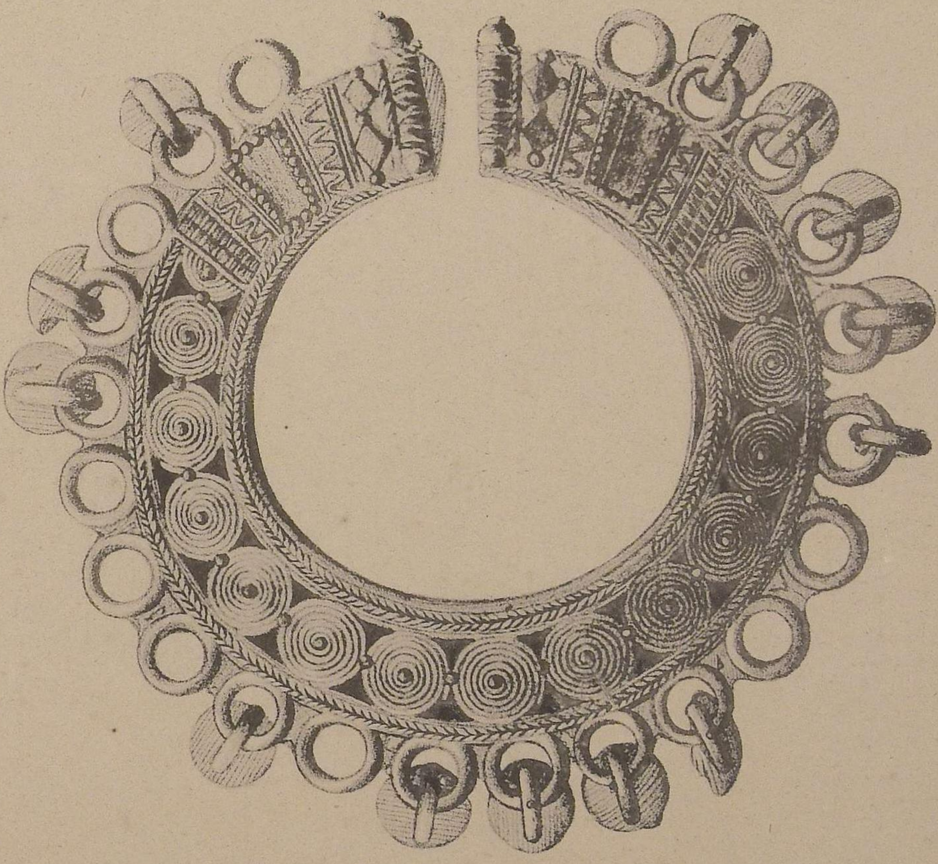

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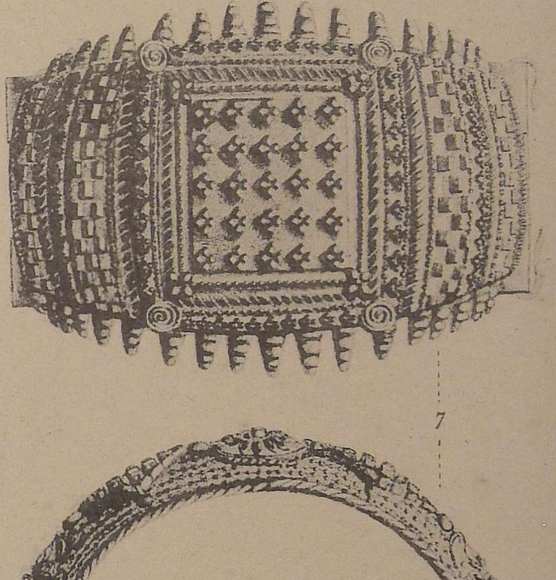

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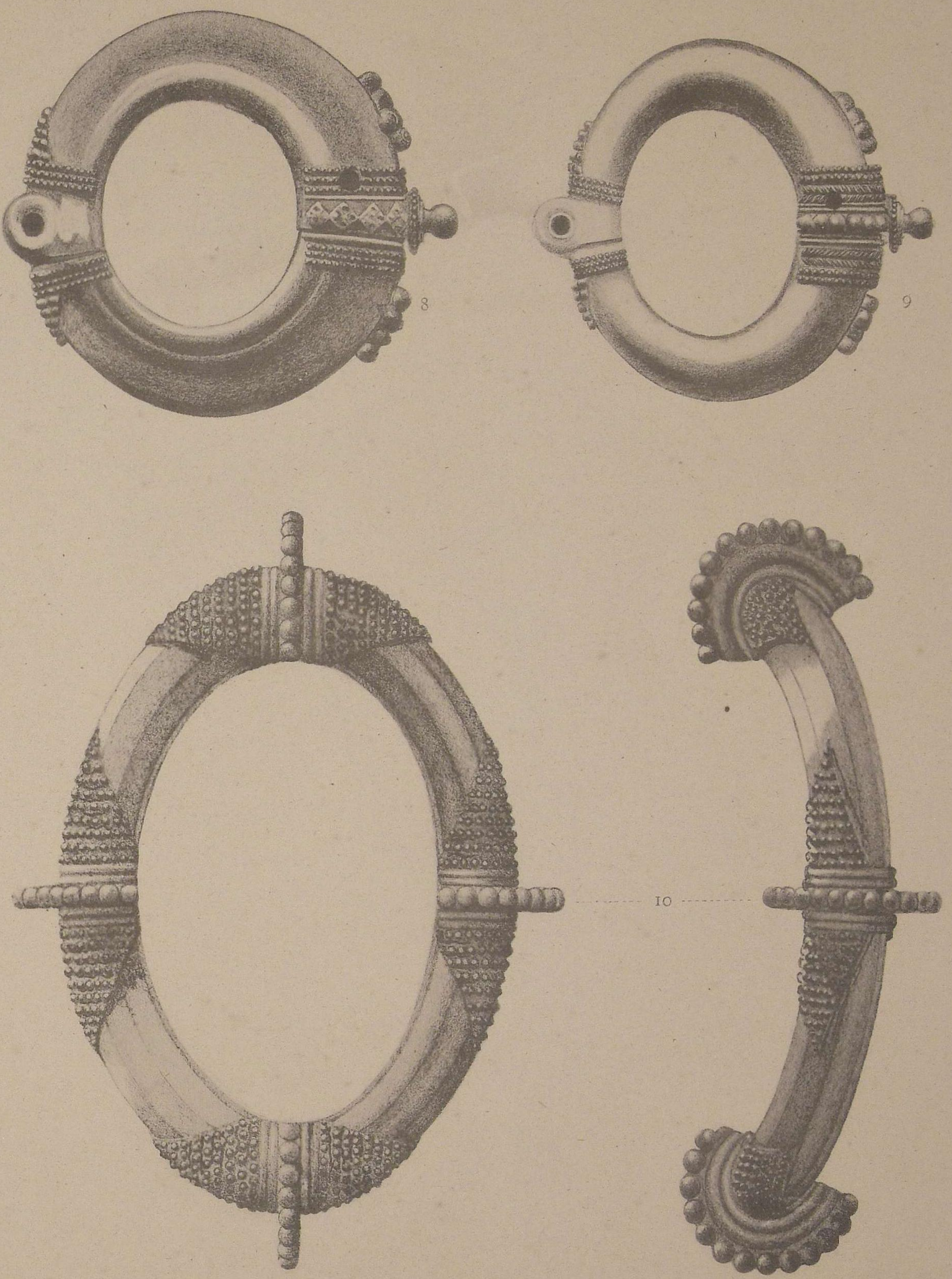
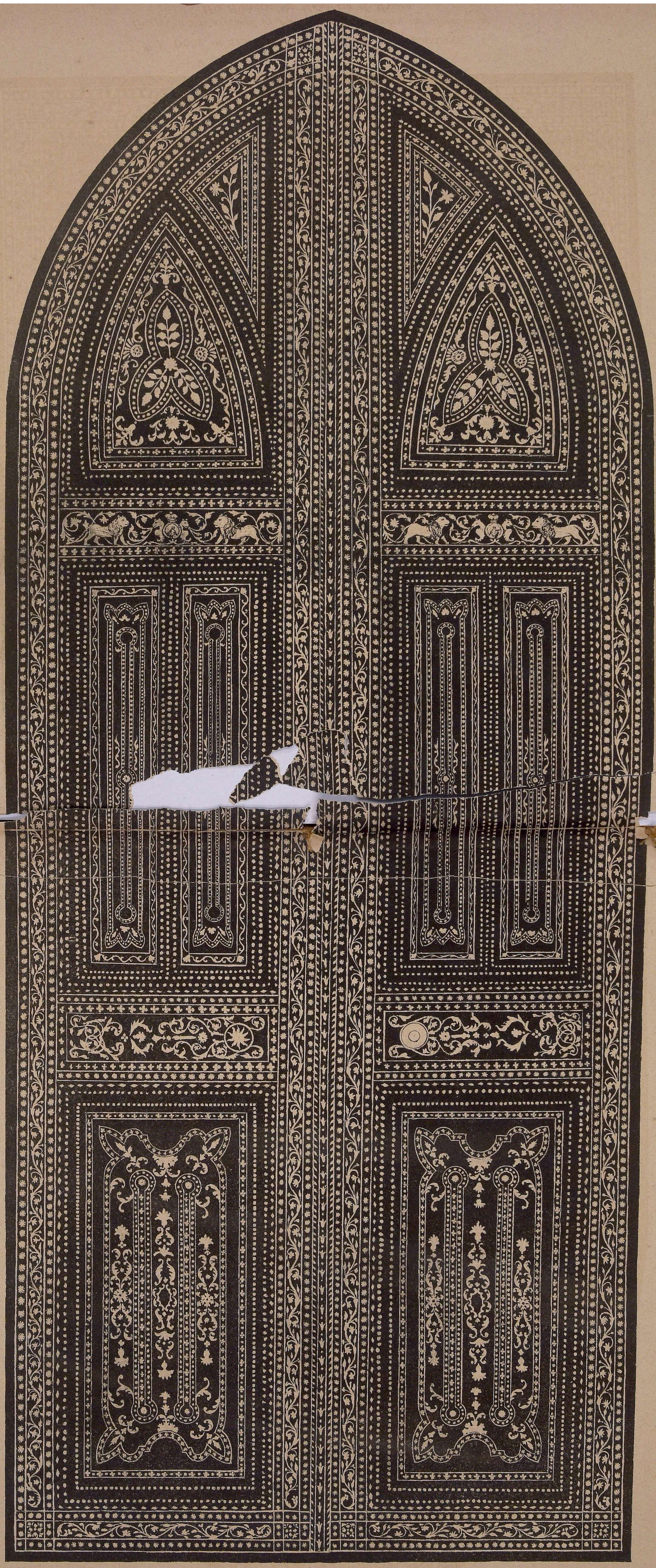
23.—Peasant Jewellery. Figs. 4, 5, 6, and 7.

Madras Presidency.



24.—PEASANT JEWELLERY. Figs. 8, 9, and 10.

Madras Presidency.

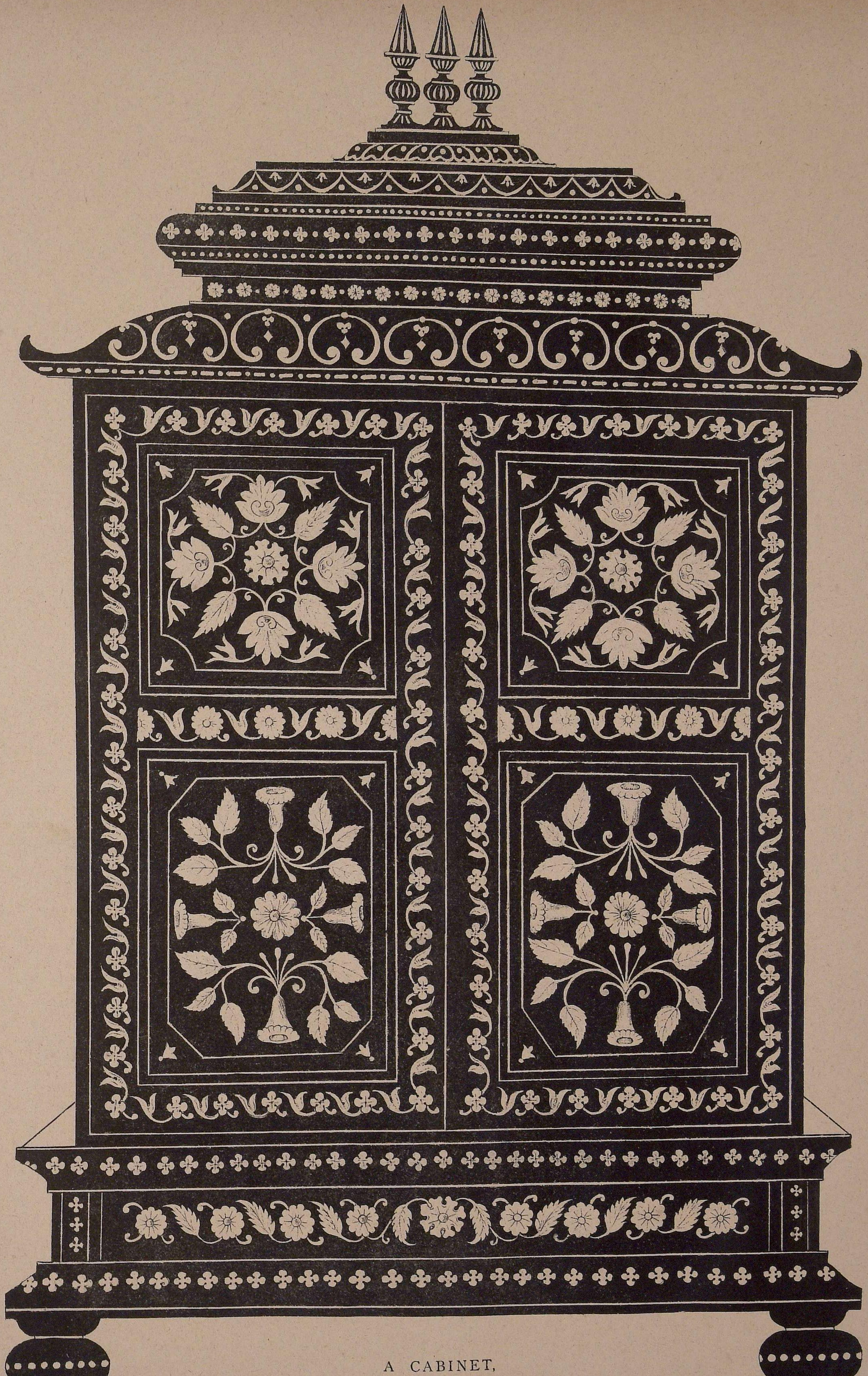


A Door in the Maharaja's Palace at Bangalore.

This work was executed by Palace employés, under the direction of His Highness the Maharaja of Mysore.

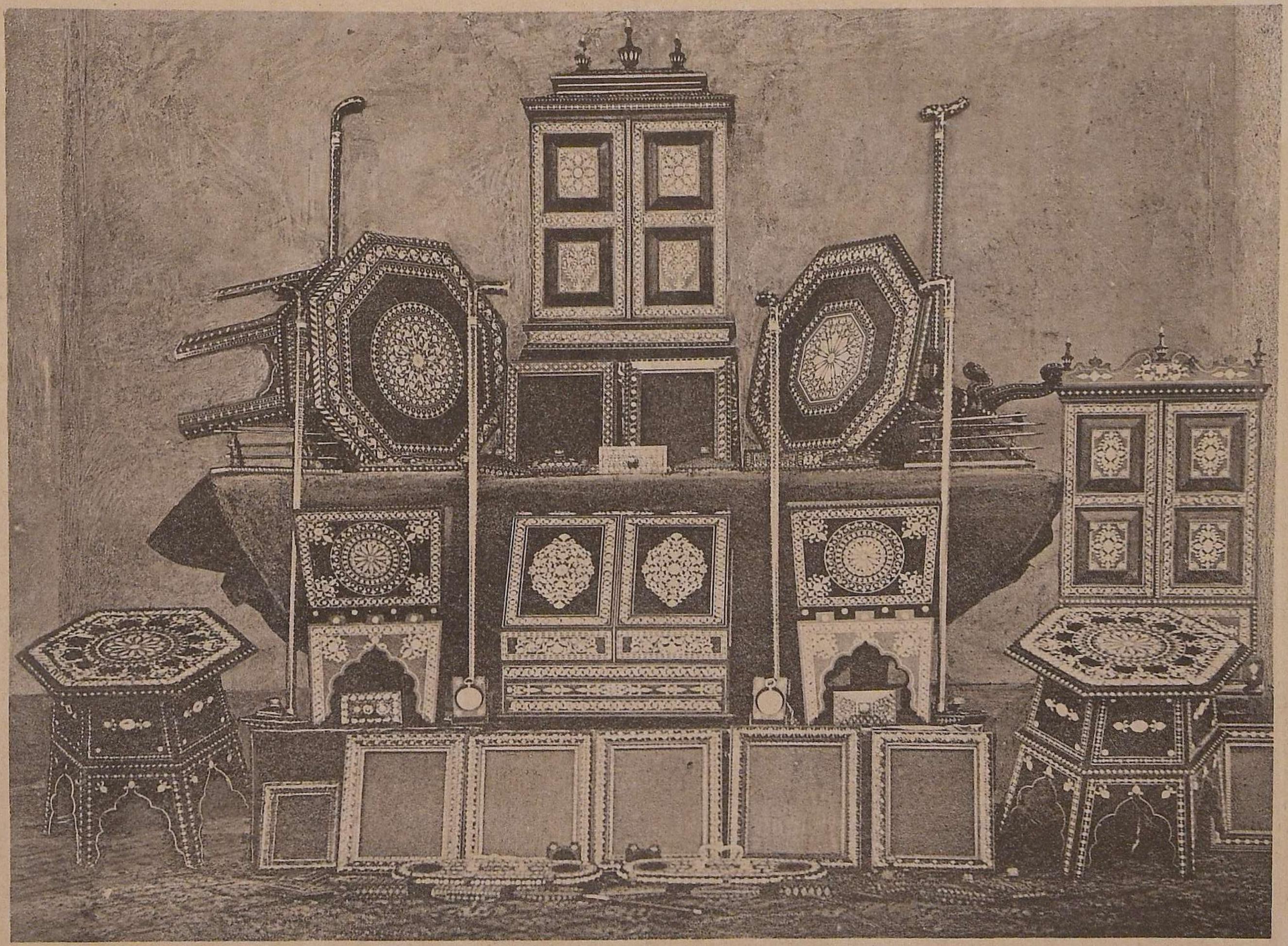
A TEAPOY,

Copied from the Drawings of Messrs. Ahamed Ali and Mahomed Makdum.



A CABINET,

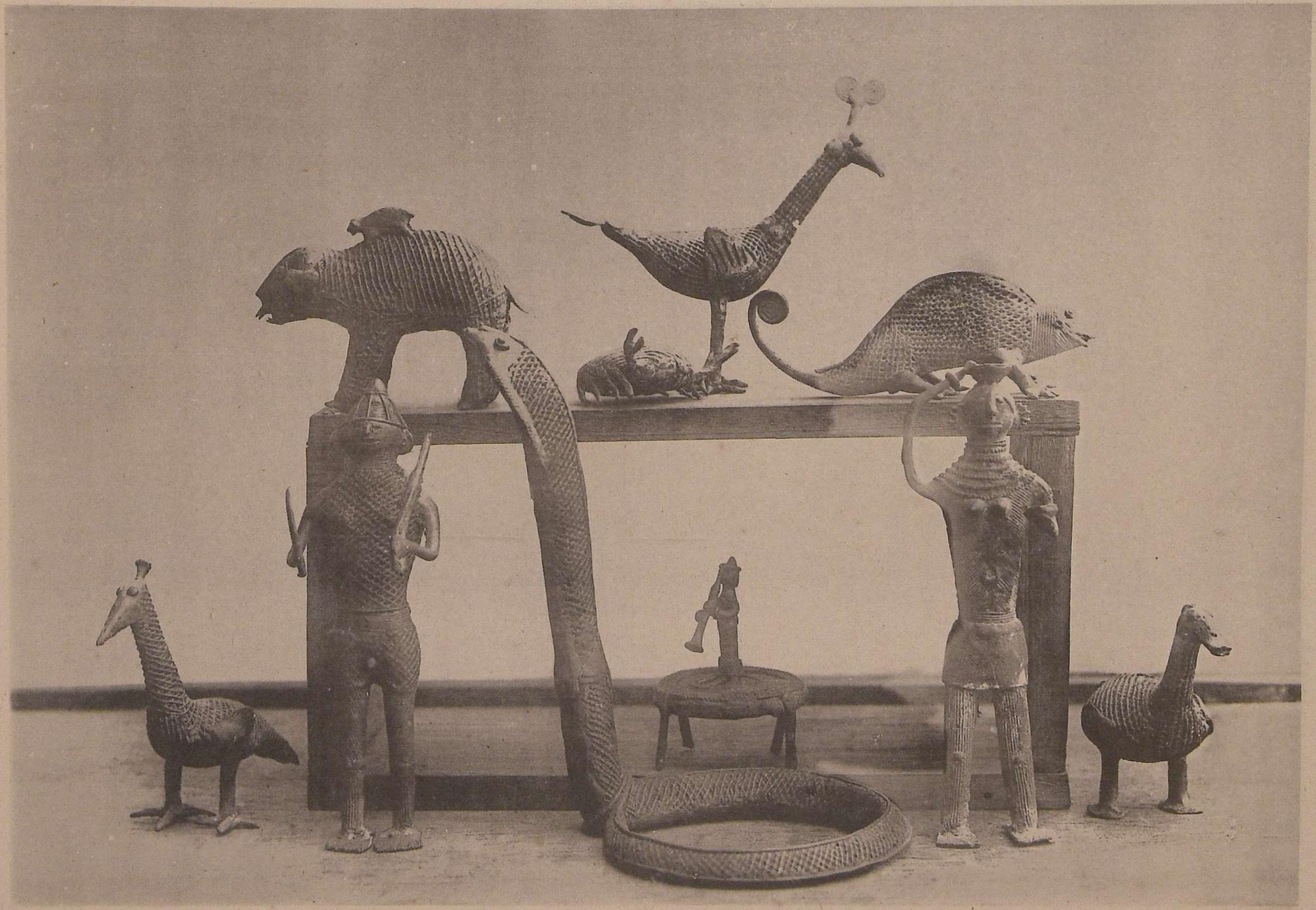
COPIED FROM THE DRAWINGS OF MESSRS. AHAMED ALI AND MAHOMED MAKDUM.



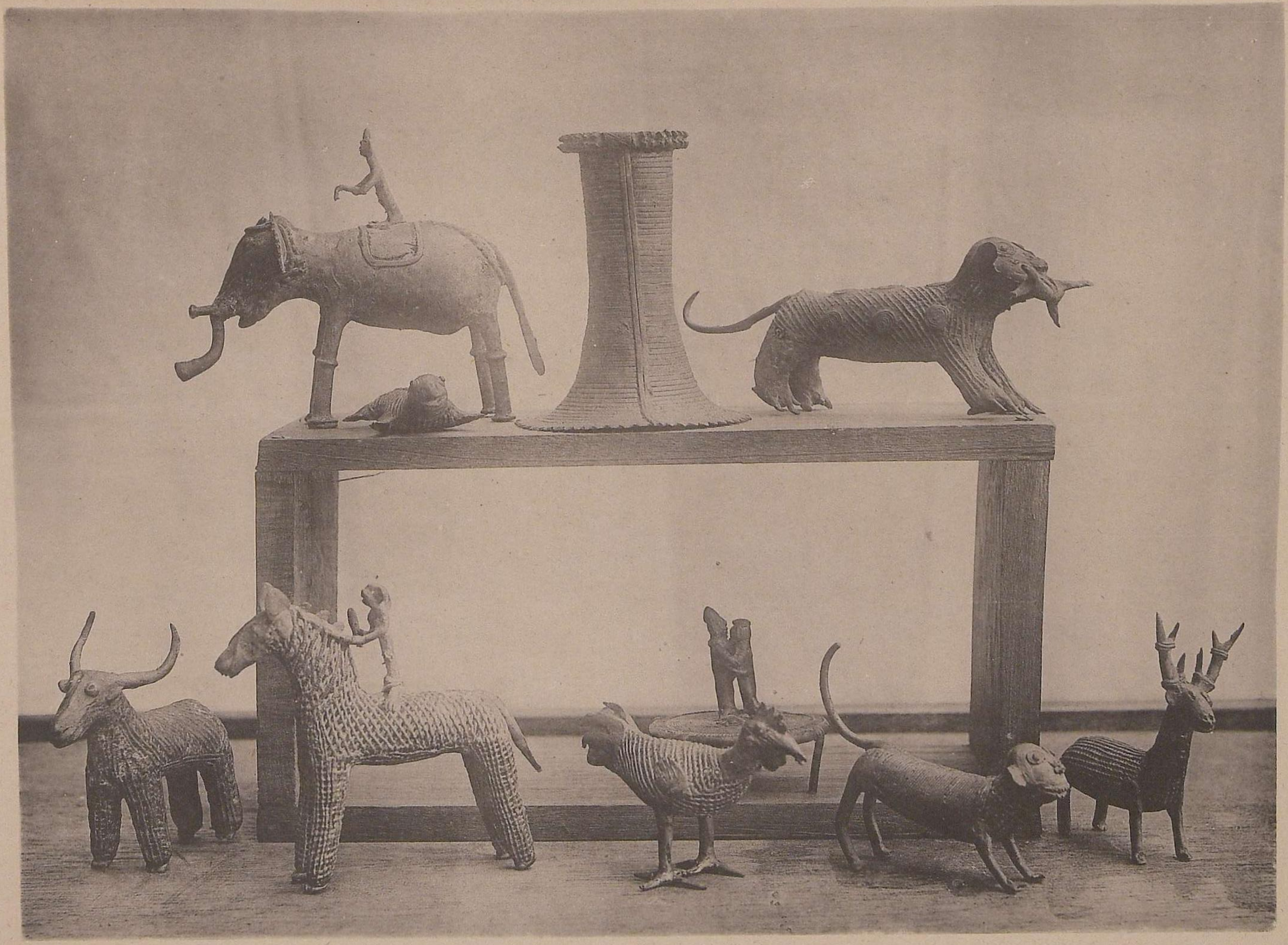
28.—A Group of Ebony Articles inlaid with Ivory.

Mysore.

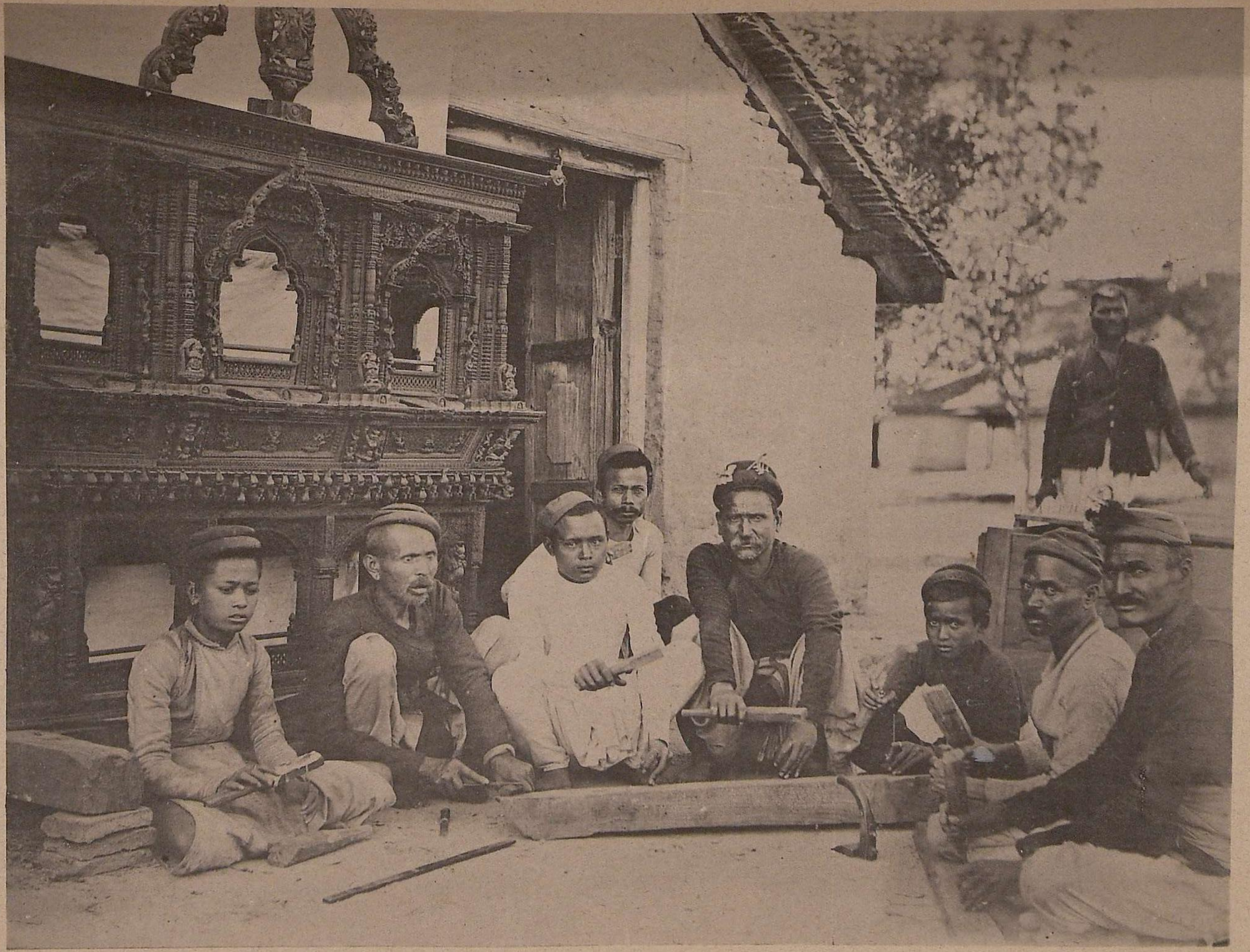
29.—Brass Military Figures made at Peddapooram.



30.—Brass Toys. Ganjam District.



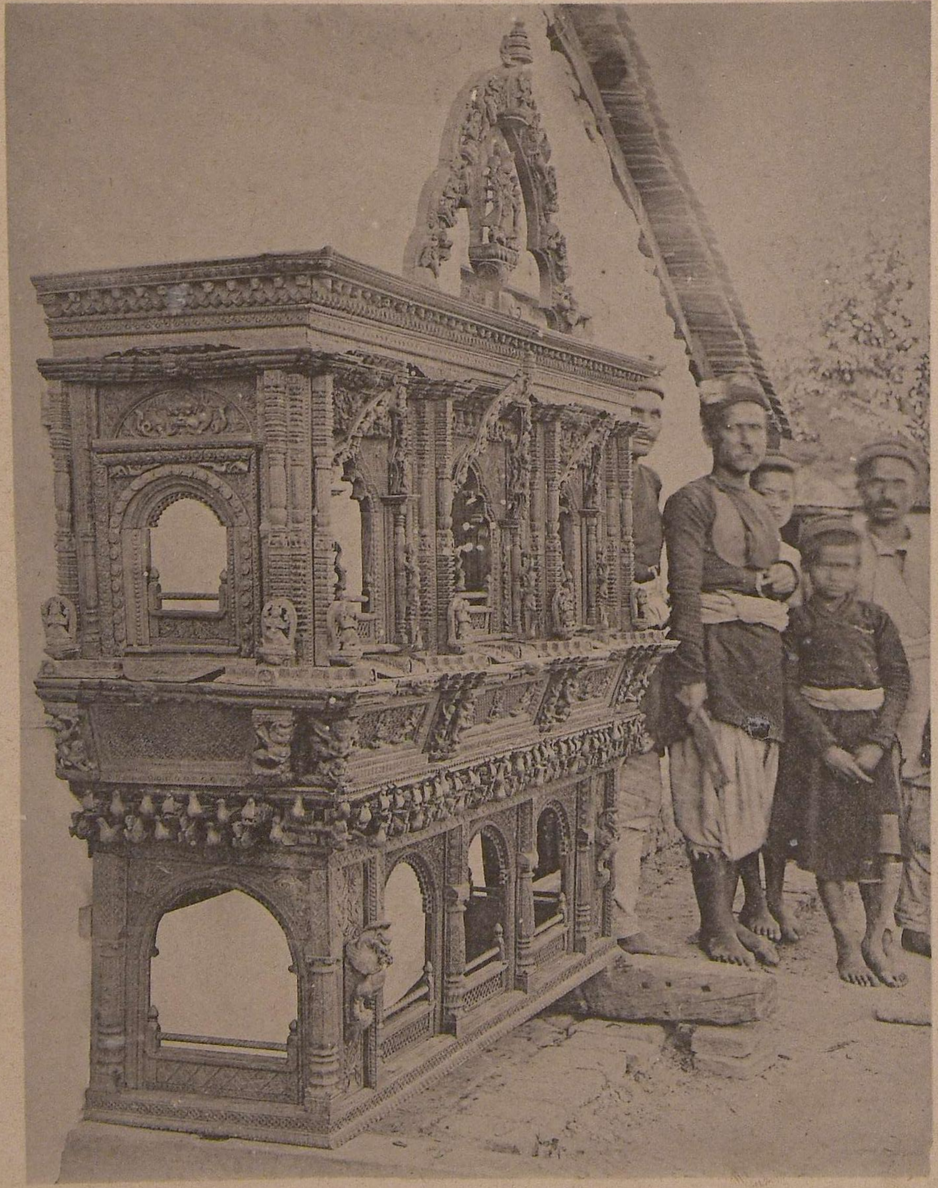
31.—Brass Toys. Ganjam District.

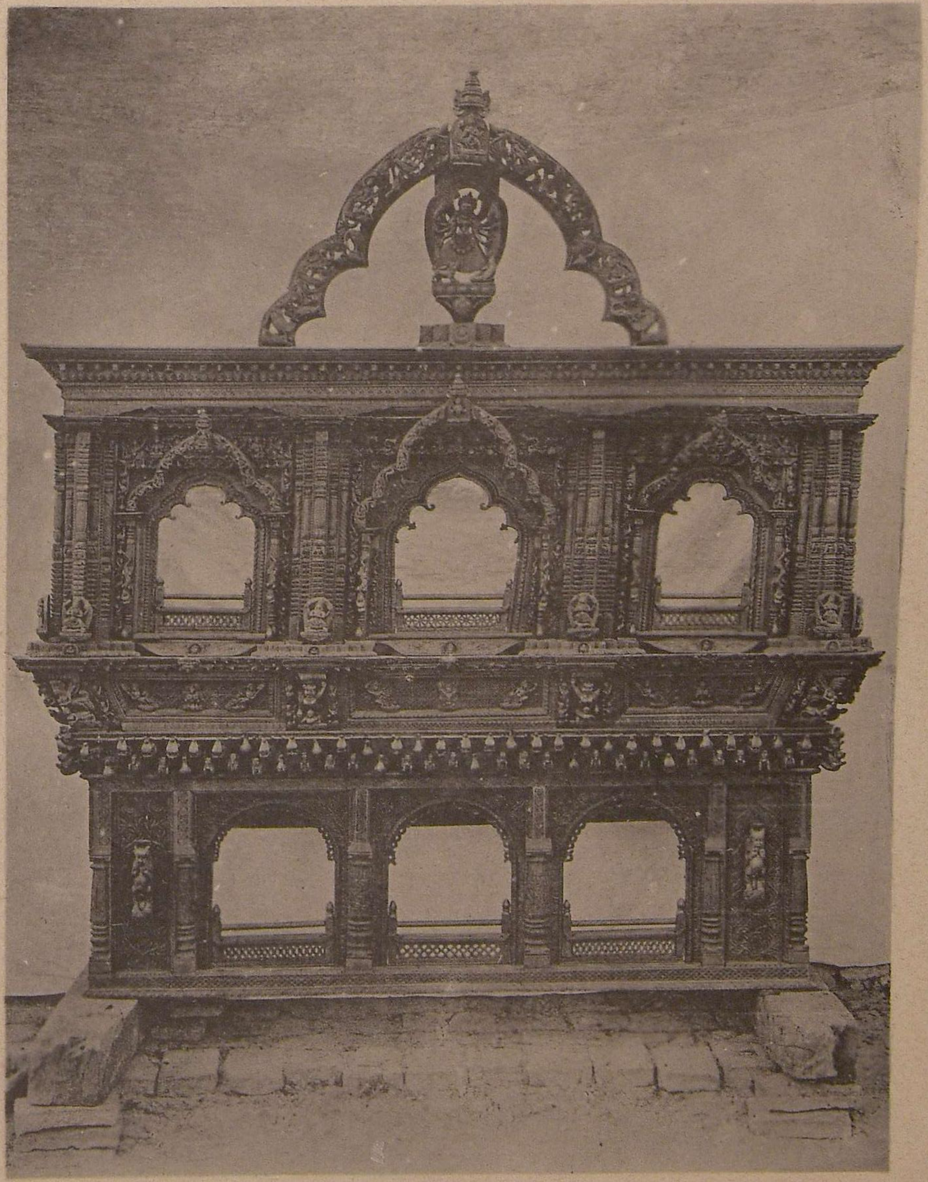


W. Griggs, Collotype, Peckham, S. E.

32.—Wood Carving. Nepal.

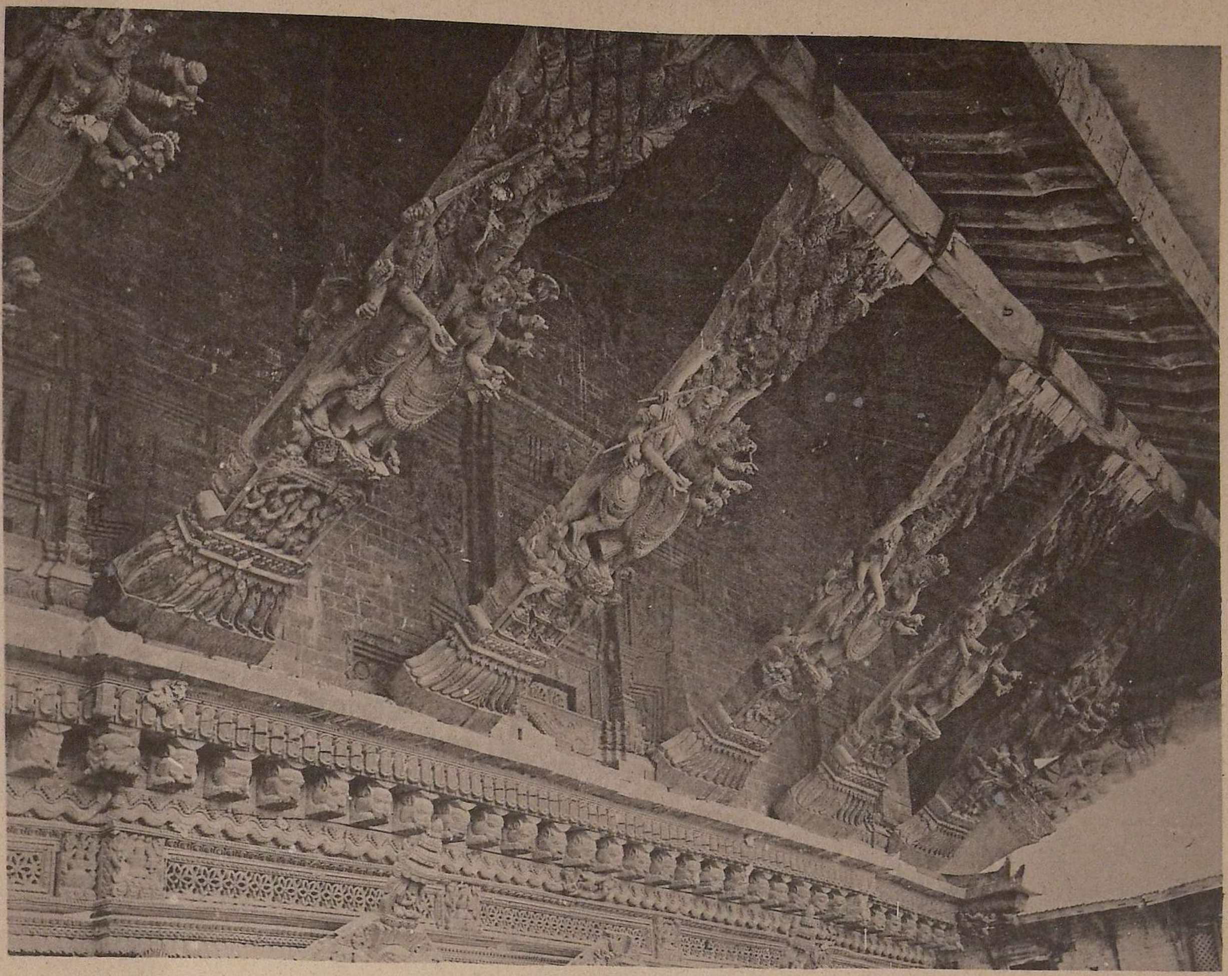
Photographed by the Hon. L. M. St. Clair.





33.—WOOD CARVING. Nepal.

Photographed by the Hon. L. M. St. Clair.



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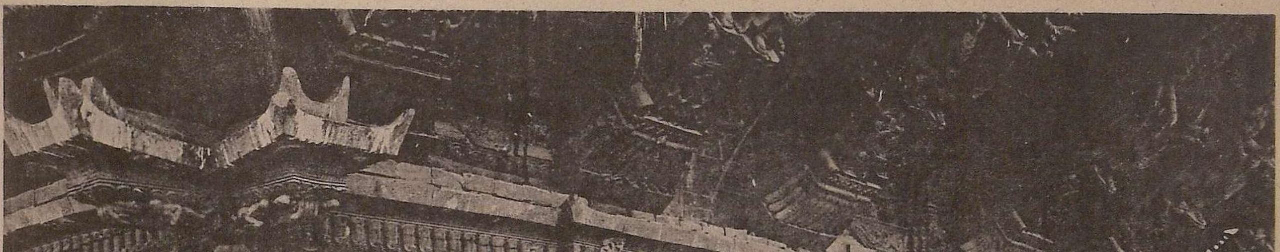

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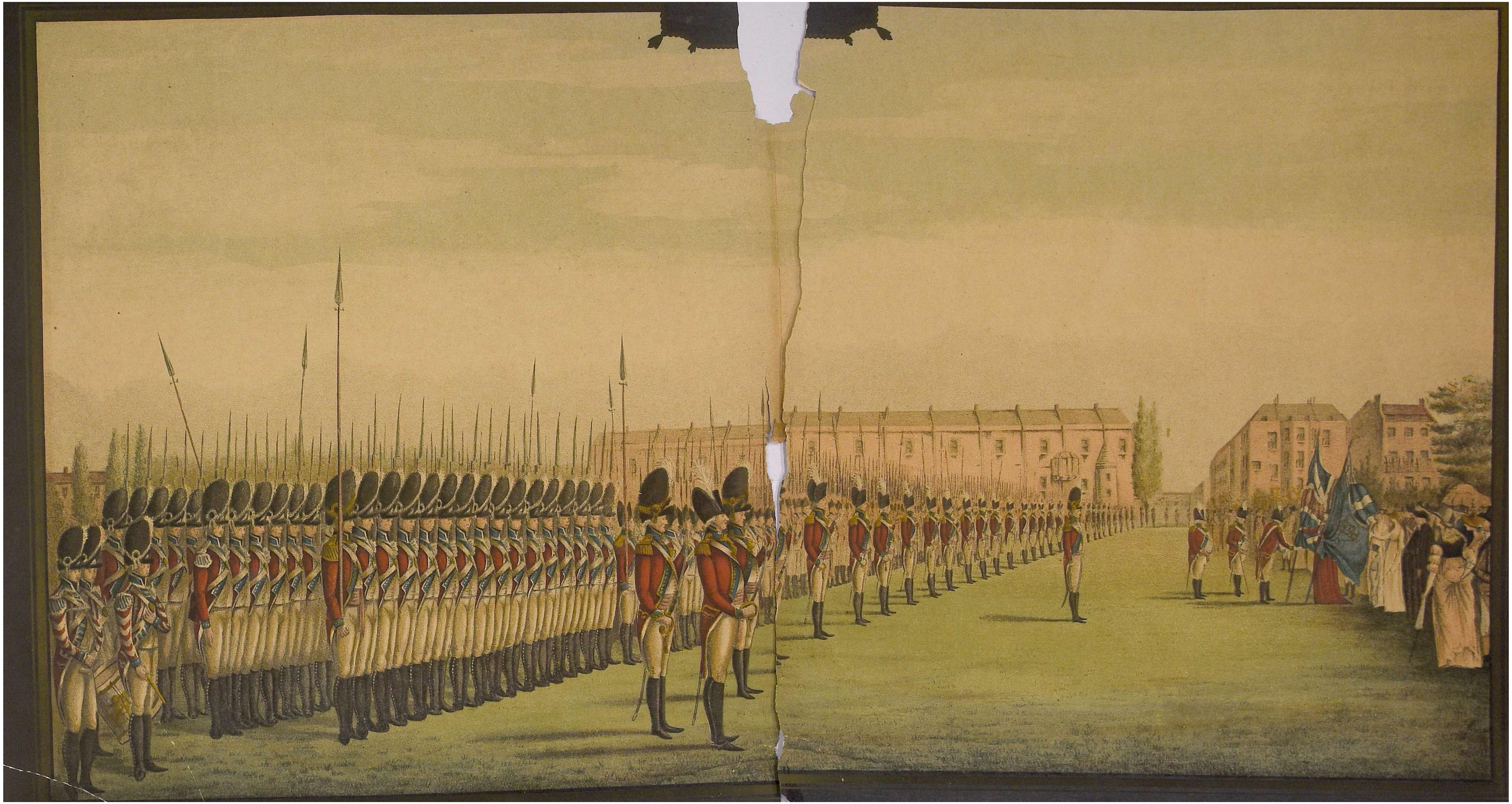
W. Griggs, Collotyper, Peckham, S. E.

34.—WOOD CARVING. Nepal.

Photographed by the Hon. L. M. St. Clair.



W. Griggs. Photo-Lith., Peckham, London, S.E.

CONSECRATION OF COLOURS WHICH ... ANE DUNDAS ... THE

LIFE IS THE GREAT SCHOOLMASTER & EXPERIENC

THE MIGHTY VOLUME.

"It is only through woe that we are taught to reflect, and gather the Honey of Wisdom, not from flowers but THORNS."—*Lord Lytton.*

AT HOME—My Household God.
ABROAD—My Vade Mecum.

ERAL OFFICER, writing from Ascot, says:—"Blessings your 'FRUIT SALT!' I trust it is not profane to say so, at in common parlance I swear by it. Here stands the ned bottle on the chimney-piece of my sanctum, my little idol, nome my household god, abroad my *vade mecum*. Think not this rhapsody of a hypochondriac; no, it is the outpouring of a teful heart. The fact is, I am, in common, I daresay, with merous old fellows of my age (67), now and then troubled with a esome liver. No sooner, however, do I use your cheery remedy, an exit Pain—'Richard is himself again.' So highly do I value ur composition that, when taking it, I grudge even the little sediit that will always remain at the bottom of the glass. I give, fore, the following advice to those wise persons who have learnt preciate its inestimable benefits:—

"When ENO'S SALT betimes you take,
No waste of this elixir make,
But drain the dregs and lick the cup
Of this the perfect pick-me-up.'"

Writing again on January 24th, 1888, he adds:—

Dear Sir,—A year or two ago I addressed you in grateful recogn of the never-failing virtues of your world-famed remedy. The old man in the same strain now salutes you with the following:

"When Time, who steals our years away,
Shall steal our pleasures too,
ENO'S FRUIT SALT will prove our stay,
And still our health renew."

THE BATTLE OF THIS LIFE ENO'S "FRUIT SALT" is an imperative hygienic need, or necessary adjunct. It keeps the blood pure, prevents fevers and acute inflammatory diseases, emoves the injurious effects of stimulants, narcotics, such as alcool, tobacco, tea, coffee, by natural means; thus restores the nervous ystem to its normal condition, by preventing the great danger of oisoned blood and over-cerebral activity, sleeplessness, irritability, vorry, &c.

FEVERS, BLOOD POISONS, &c.—EGYPT.—CAIRO.—"Since my arrival in Egypt in August last, I have on three separate occasions been attacked by fever, from which on the first casion I lay in hospital for six weeks. The last two attacks have een, however, completely repulsed in a remarkably short space of me by the use of your valuable Fruit Salt, to which I owe my resent health, at the very least, if not my life itself. Heartfelt ratitude for my restoration and preservation impels me to add my estimony to the already overwhelming store of the same, and in o doing I feel that I am but obeying the dictates of duty. Believe ne to be gratefully yours,

Mr. J. C. Eno. A CORPORAL, 19th Hussars, 26th May, 1883.

HOW KANDAHAR WAS WON.—"During the late Afghan War we were before Kandahar, and had been reconnoitring the enemy's position with Colonel M—'s splendid cavalry regiment, when, to our merriment, the colonel produced a bottle of ENO'S 'FRUIT SALT." 'Take,' he said, 'an old soldier's advice;' so, to please him, we did. We emptied the bottle. And Colonel M—— gave another bottle to P—'s men. We certainly slept soundly that night, and awoke fresh as paint. Two days afterwards the colonel said at mess, 'You fellows laughed at me about ENO'S 'FRUIT SALT,' but it was mainly through that stuff I gave you, did such splendid deeds that day. Personally,' said the colonel, 'I never felt better, and so do the officers of my regiment, and we were ready to encounter half-a-dozen Ayoobs.' After that the colonel was always called 'Old Eno.'"—From "MESS STORIES," by PROTEUS, pp. 126, 127, published by Messrs. Simkin, Marshall & Co., Stationers' Hall Court, 1889.

A NATURAL APERIENT, WITHOUT HAZARDOUS FORCE. An unsolicited testimonial from the late S. C. HALL, F.S.A., who wrote the following when above 80 years of age: "I have for a long time used ENO'S 'FRUIT SALT.' I have found it an effective yet gentle aperient, very beneficial to persons of sedentary habits, especially such as exercise not the limbs but the brain, and frequently require to assist nature without hazardous force. It acts according to the quantity taken—either as a relieving medicine or as a cooling and refreshing drink, and I am convinced that it does not weaken when it stimulates."

INDIA AND ENO'S "FRUIT SALT."—"Dilbrughar, Upper Assam, India, March 6th, 1880. Dear Sir,—I desire to state the advantage which I, and I do not doubt many others in this part of the world, have derived from your 'FRUIT SALT.' Unlike other Saline Aperients, it is not lowering in its action, though previous to its immediate action it naturally causes great thirst. I have used it on board ship in tropical latitudes, and both there and here I can most honestly bear witness to the fact that its use has warded off fever over and over again. When taken in time it is invaluable. As far as I am aware it is most popular in this part of North Eastern Asiatic India, and I consider that you are distinctly entitled to this testimonial from me. I need not add it is wholly unrequested. I enclose my card, but from my extreme individual inconvenience arising from publicity, I do not wish my name to appear, and merely subscribe myself, most truly yours, 'A PLANTER.'—J. C. ENO, Esq., HATCHAM FRUIT SALT WORKS, LONDON, S.E.

UPERIOR TO ALL OTHER SALINES.—"Dear Sir,—Having been in the habit of taking your 'FRUIT SALT' for many years, I think it is only right to tell you that I consider it a most invaluable medicine, and far superior to all other saline mixtures I have ever tried. I am never without a bottle of it in the house, as I find it possesses three most desirable qualities—namely, it is pleasant to the taste, promptly efficacious, and leaves no unpleasant after-effects. I do not wish my name to pear, but apart from the publication of that you are welcome to make use of this testimonial if it is of service.—A DEVONSHIRE LADY.—January 25th, 1889.

THE SECRET OF SUCCESS.—STERLING HONESTY OF PURPOSE, WITHOUT IT LIFE IS A SHAM! "A new invention is brought before the public, d commands success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to ceive the public, and yet not so exactly as to infringe upon legal rights, exercise an ingenuity that, employed in an original channel, could not fail to ure reputation and profit."—Adams. CAUTION.—Examine each bottle and see that the capsule is marked Eno's "Fruit Salt." Without it you have been posed on by a worthless imitation. Sold by all Chemists.

Prepared only at ENO'S "FRUIT SALT" WORKS, LONDON, S.E., by J. C. ENO'S PATENT.

AGUE, DYSENTERY, CHOLERA, DIARRHŒA.

The best safeguard against these and other diseases especially incidental to tropical climates and an excellent substitute for the "*Cummerbund*," being based on the same principle, is

HARNESS' ELECTROPATHIC BELT

R SCIENTIFIC PROOF

for special pamphlet showing how the elts are tested with the Galvanometer.

FOR PRACTICAL PROOF

Send for copies of Thousands of Medical and other convincing Testimonials.

80,000 Electric Belts sold annually.

FOR RESIDENTS IN TROPICAL CLIMATES.—One of these valuable appliances worn during the night, even by those in good health, is an effectual protection to the abdomen from exposure to the chill air of the early morning, a most fruitful cause of Choleraic Diarrhœa.

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CONSULTATION FREE.

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Waterproof Garment for
All-round purposes.

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[Copy].
Horse Guards, War Office,
August 9th, 1890

Gentlemen,
The new Improved Waterproof C
(Infantry and Cavalry Patterns) made b
has been approved of as a pattern for C
to be worn in wet weather, off parade, b
officers.
This pattern possesses many advan
over that sealed in 1871, and it is consid
to be an excellent garment.
Your pattern has now been sealed
deposited at the Horse Guards, War O
I am, Gentlemen,
Yours obediently,
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RED SEAL ON BLUE RIBBON.

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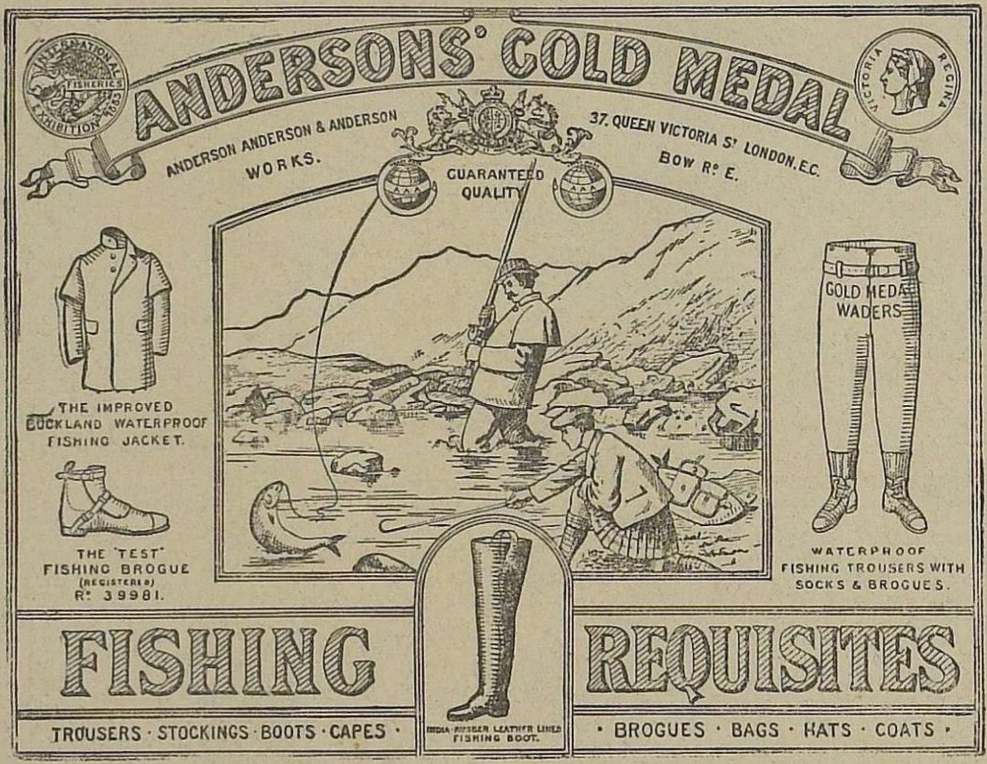

TESTIMONIALS.

Paston House,
Paston Place, Brighto
January 29th, 1889.

Gentlemen,
I am pleased to say tha
Waterproof Coat which you
just repaired for me appears t
to be quite as good as when I bo
it from you four years ago; a
this long interval it has been
jected to very hard wear and
indeed. I have had some disas
experiences of waterproofs, for
mon fishing in the Spring is a s
test; and when I find a coat
comes triumphantly out of su
ordeal, I consider it only co
gratitude that I should sa
find my wading boots gi
Spring (which is quite p
they get rather hard usa
telegraph you the size, s
may send me on another p
Yours faithfully,
WILLIAM

Messrs. Anderson, Ander
& Anderson.

Extract from letter recentl
quite unsolicited:
Ivy Cotta

Gentlemen,
I may inform you
worn a pair of your "Test
for the last two years, u
every week—*winter* and
on rough, rocky rivers, s
Wharfe and Yore; they
ently no worse at all, and
sider to be a great pro
excellence, there is not a
drawn from the soles.
Yours faithfully,
FRANCIS M. WA

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Yachting Oilskin Coats,

As supplied to H.R.H. the Duke of Connaught and other Members of the Royal Yachting Squadron.

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Home Office,
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Messrs. Anderson & Co.,
You made me an Oilskin Coat about seven years ago, which has lasted in capital condition until this year.
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COATS, JACKETS, TROUSERS, SKIRTS, LEGGINGS, SOU'WESTERS, HOODS, etc., for

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QUARTERDECK WATERTIGHT BOOTS.

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Sirs,
I have pleasure in testifying to the excellence of the "Quarterdeck" Boots bought from you some months ago. They are light, warm, well-ventilated, so that they do not draw or make the feet tender; perfectly watertight, and to my mind the most excellent of Water Boots.
P. S. TOMLIN, Commande